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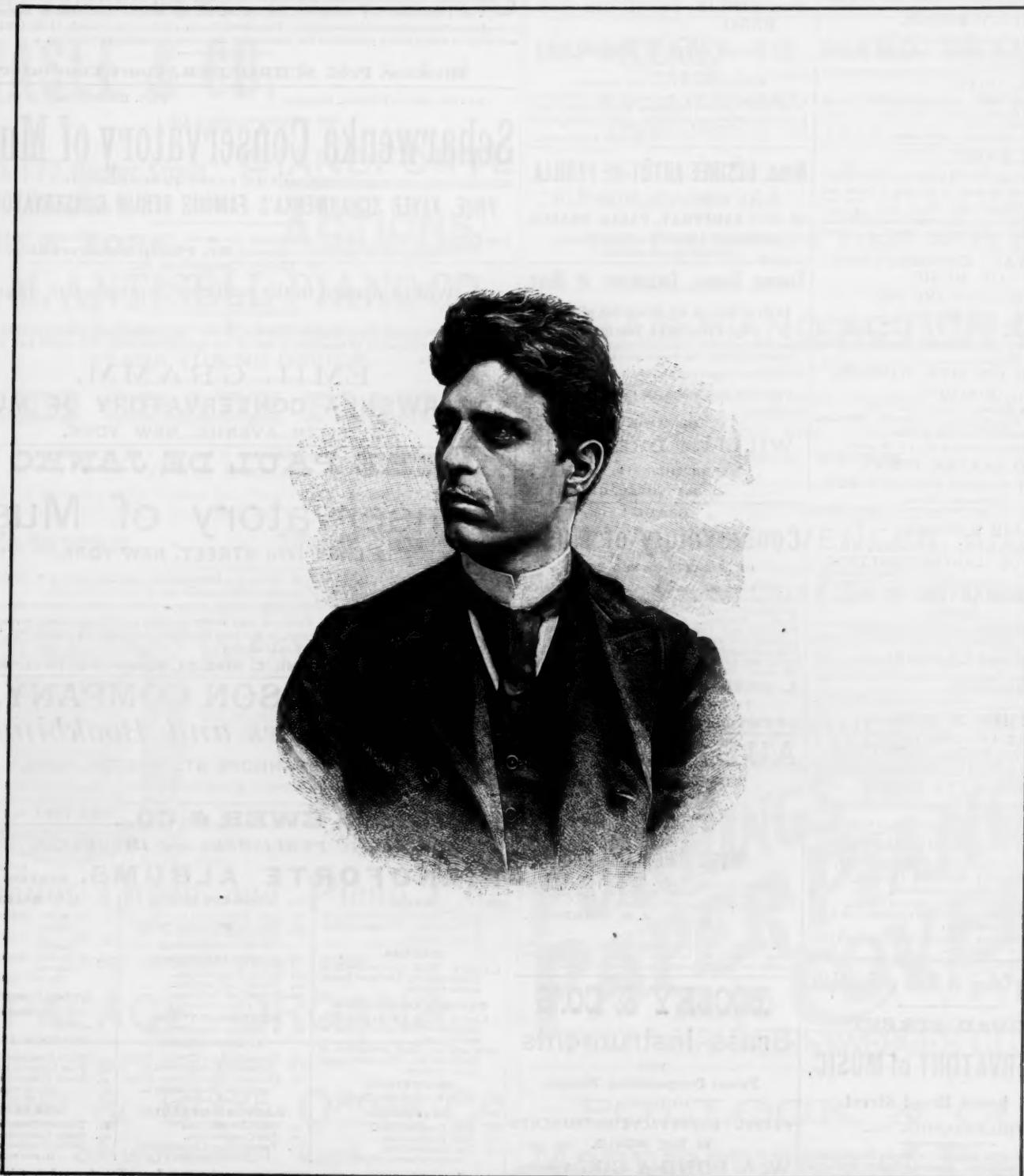
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WHOLE NO. 604.



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During more than eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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ND now is the time to make prognostications of the musical season before us. Consequently we won't make any; let others attempt the ungrateful task.

ON'T forget that Anton Seidl and his Metropolitan Orchestra are nightly playing most excellent and varied programs at the Madison Square Garden. The Seidl band, despite its heavy summer work, never played more brilliantly than at the present time, and the programs are a judicious admixture of romantic, light and classic music. Besides, the weather is still warm, liquids of all sorts are dispensed in the Garden. Gilmore, Thomas, Inness have all played during the past three months in the Garden, but Seidl seems to be the favorite.

JULIUS KLAUSER, of septonate fame, has returned to his home in Milwaukee after a pleasant tour on the Continent in company with John C. Alden, of Boston. Mr. Klauser everywhere abroad discovered that the greatest interest was being taken in musical circles in his discovery, as was evidenced by the number of articles that appeared in music journals either favoring or combating his new theories. He tells the following remarkable story: Being asked at Bayreuth if he liked the performance of "Parsifal," he criticised the orchestra, singing and the conductor according to his own lights, but was crushed by a musician saying to him, "Ah, I see you are not a musician." Mr. Klauser concluded by saying that in Bayreuth it is fast becoming a tradition that everything is perfection, and consequently it is above criticism. We think differently.

THAT THE MUSICAL COURIER is by no means alone in its sharp strictures on the recent Theodore Thomas concerts in the Madison Square Garden has been attested amply already. In the extended retrospect of this summer's music in the city in the "Independent," entitled "The Summer at Home," Mr. E. Irenaeus Stevenson says of the Garden concerts:

Early in July Mr. Theodore Thomas began a series of orchestral concerts in the Madison Square Garden. Lasting about one month, they will not be remembered with satisfaction by those who recall the conducting of Mr. Thomas a fortnight ago and the musicians constituting his former band. The orchestra nowadays suggests practically a new and very raw organization. Its performance in this series was generally undisciplined, often quite unsatisfactory and imperfect. The programs in their inclination toward "popular" good music declined greatly in dignity. They were made up without proper regard to taste and novelty. The solo talent was in much the same degree ordinary, and the Garden is a place where the lot of an indifferent or of a superior solo singer is quite unenviable. It is not agreeable to remember that the professional adieu of a leader formerly so efficient, so invaluable and so favored in his orchestral material should occur under conditions so commonplace and disappointing, to say the least.

WE have just received the following letter from a Philadelphia correspondent:

PHILADELPHIA, September 9, 1891.  
Editors Musical Courier:

There is supposed to be an advantage in "blowing your own trumpet," but don't you think the inclosed circular reads as though the self lauded individuals were using the whole band? Most sincerely, \* \* \*

The circular in question is that of the new "Penn College of Music," in Philadelphia, which is under the directorship of those two excellent musicians, Gustav Hinrichs and Constantin Sternberg, and one paragraph reads as follows:

In regard to the directors it is needless to say more: than that in their musical ability as well as in regard to artistic standing, they have no superior in this country nor (to our best knowledge) in Europe.

Now, both Messrs. Hinrichs and Sternberg are men of too much common sense to tolerate nonsense like the above, for we could mention (if comparisons were not odious) at least a score of names in Europe and America that are their superiors, both as conductors, pianists and composers. We do not believe that either of the two gentlemen named above has seen the circular in question, and therefore respectfully call their attention to it, for it was evidently fabricated by some 'prentice hand who was not familiar with either facts or the English language.

"Claim everything" was the motto of a famous politician in this country, but he came to grief after all, and so will any circular that further on claims that Messrs. Sternberg and Hinrichs are

The most powerful combination of musical forces in the United States.

We should counsel Brother Hinrichs and Brother Sternberg, in the language of small boys in a certain political campaign, to "Burn those letters! Burn those letters! Burn, burn, burn!"

WITH shame we chronicle elsewhere the failure of the Grand Opera House management to produce "Lohengrin" in Paris last Friday night, owing to the inflammatory condition of a German hating mob who would have sacked the beautiful building without remorse if the hated Wagner's work had been sung. Wagner, doubtless in the heat of his resentment against the French for their scurvy treatment of his "Tannhäuser," made some imprudent speeches at the time of the Franco-Prussian war, and the French have never forgiven him. Besides the war party is strong now in Paris, and one is continually hearing of "revanche," but all that is but little excuse for the extremely babyish conduct of the Parisians in the "Lohengrin" matter. They are behaving like a lot of school boys and the entire civilized world is laughing at Paris. Paris, which should be the very centre of all that is great in art, is simply cutting off its nose to spite its face by thus depriving itself of listening to one of the most beautiful and spiritual of Wagner's operas.

## THE SHORT STORY IN MUSIC.

THE "Recorder" last Thursday morning had the following to say of Mascagni's "Cavalleria Rusticana," which was performed in Philadelphia under Gustav Hinrichs the evening previous:

\* \* \* A charming musical individuality is stamped on every bar, and of a repetition of the European success of the work in this country there cannot be a ghost of a doubt. The libretto is Italian to the core; the old, old story of a recreant, cowardly lover, a faithless wife, lust, jealousy and murder being the constituents of a very slender plot.

Mascagni is an Italianized Bizet, but he has a Zola-like fidelity in portraying the bit of peasant life he presents us in "Rustic Chivalry." His characterization is always happy and unerringly true. He possesses marvelous fluency in handling his melodic and harmonic material, and his rhythmic talent is simply enormous. His people are as real as Kipling's, and he has that writer's enviable faculty for concentration, as "Rustic Chivalry" lasts little over an hour, but the story is thoroughly and well told.

Mascagni is a very young man and owns great dramatic gifts, for, though he has absorbed largely from Gounod, Wagner, Bizet, Lalo, Offenbach and even Grieg, still he has a manner all his own, and this manner makes him an operatic composer pure and simple. He uses leading motives sparingly, but very skillfully. The great chorus "Regina Coeli" is one of the gems of the work, and given with an efficient chorus will prove both powerful and effective. "Alfo's" first song and a drinking song for the tenor were encored, as was the charming but not very original intermezzo which Seidl has rendered familiar to metropolitan audiences. \* \* \* Like the short story in literature, "Rustic Chivalry" has unquestionably come to stay.

So much for the "Recorder" version; that of one of our own young men will be found elsewhere. The interesting question, however, raised by the closing sentence of the above excerpt is not to be lightly dismissed, for the tide seems to be running toward brevity in expression and curtailment as far as possible of all literary and musical padding. In a word, the symphony of the day is the symphonic poem, which is to music what the short story is to contemporary literature. The latter day composer seems to be tiring of the regulation symphonic form, with its enunciation of first or principal subject in tonic key, then an episode leading and modulating to enunciation of second subject, in dominant or some more or less nearly related key; then an episode ending in the key of dominant, double bar and repeat; then the development part, called also "free fantasia," being unrestricted as to form; then a repetition of first or principal subject; then an episode leading to repetition of second subject, transposed into tonic key, and finally an episode or coda.

All this, we say, seems to be a hamper on the modern composer, so we often catch him taking a short cut across the fields by dodging all introductory work, discarding all superfluous episodical material and using two or more closely knit characteristic themes in a straightforward, even powerful fashion, and his development being nothing more or less than the freest kind of a fantasy. This has Tschaikowsky done; even the formalist Brahms, in his great "St. Antoni" variations for orchestra; Berlioz and Liszt, it must be confessed, were the first composers to make abundant use of the form, but they never sought to condense their musical ideas; and Liszt, being a natural born fresco painter and a great piano virtuoso, could not resist the temptation of his temperament, so that his orchestral compositions are fairly overloaded with riotous color and extravagant designs like some enormous mural decoration.

But modern writers, like the wonderful prose artist, Gustav Flaubert, search carefully for the one note (just as he did for the one precious word) that will make their composition perfect in form and feeling. Whether all this denotes a lack of spontaneity and gives birth to certain mannerisms remains to be

seen, for some great masters, notably Schubert and many of the Italians, shook melodies out of their sleeves and cared little for that extreme nicety of workmanship which distinguishes many of the modern tone artificers, particularly the French.

We do not believe, however, that the short story with all its superiority over the tedious three volume novels of our grandfathers, will ever make us forget our Scott or our Thackeray, and Kipling and Mascagni will have to do bigger things than "Plain Tales from the Hills" and "Rustic Chivalry" before they can drive from our memories "The Newcomes" or "Tristan and Isolde."

### THE RACONTEUR.

"Cavalleria Rusticana."

FTER exactly three months of perspiring seriousness and vain attempts to reconcile music with morals and morals with good looks in our editorial department, I once more don the cap and bells and feel more at ease in the motley than in the solemn garb of editorial speech with its wise saws and modern instances.

That you are glad to have me once more with you is something that my native modesty forbids me uttering in cold type, but a glowing blush on my self consciousness, the result of your hearty welcome, warns me that I but deceive myself if I restrain my feelings any longer, so here goes for a greeting.

"Good morning; do you use Pear's"—I mean have you heard Mascagni's "Cavalleria Rusticana" or what the house bills in Philadelphia called "The Rustic Cavalier," but which should more properly be called "The Hayseed Cavalry" or is in reality translated by "Rustic Chivalry"?

In company with my eternal walking stick (you all remember its pleading nose?), Franz Rummel, the pianist, and Arthur Mees, the conductor, both good fellows, I took the "flyer" to the city of Wanamaker and cuspidors last Wednesday afternoon, our intention being to listen to the first performance in America of Mascagni's much be puffed opera, to be given at the Grand Opera House, under the energetic baton of Gustav Hinrichs.

And now let me make a confession at the outset by answering a question propounded by myself. Suppose Mascagni's "Rustic Chivalry" had been sprung on the public without any previous advertising, without the "legend" of the composer, his starvation, his love affairs, his borrowed coat and all that, and without—and this is the most important of all—the patronage, the aid, the backing of the wealthy and influential Sonzogno, the Milanese music publisher—suppose all this—would the opera have the vogue it now enjoys? I honestly believe it would not; for, despite the theory of the survival of the fittest, there are lots of operas that go into the waste basket every year simply because their composers have not had the luck to attract the attention of Sonzogno and afterward the sensation loving public.

Has then "Rustic Chivalry" no merit, its composer no talent?

On the contrary, I think that Mascagni is an exceptionally gifted young man who may with hard labor develop into a musician whose name posterity will associate with those of Verdi, Boito, Ponchielli, Martucci, Sgambati and others of the Neo-Italian school; but at present it is foolish to call the young man a second Bizet, or to even claim for him first-class genius. Mascagni has dramatic gifts of the highest order, associated with, as is the case with talented Italians, an exposition of these gifts which is not always on a par with their inspiration. In other words, he can be very slipshod, almost vulgar at times, and afterward rise to great dramatic heights, and with the audacity of his talents keep you at a fever heat of climax and expectation.

The young man who can do this in our blasé musical age must have exceptional stuff in him, and that Mascagni unquestionably has; but there is much dross to be sifted out. Besides, the penumbra cast by other men's ideas is still strong on his work. But the best thing about the fellow is that he *knows how*. He writes like a devil chased by fifty other of his horned brethren, and it is this fiery temperament always at full steam that stirs your nerves, makes goose flesh on your lumbar region (and timber district), and forces you to exclaim: "Bravo, Mascagni! How the dickens do you do it?"

The general proposition that there is nothing new under the sun doesn't hold good of combinations, and Mascagni's music, it must be confessed, is one of those rich, smoking hot, peppery, olla podridas, but stirred by a mas-

ter cook and no kitchen scullion, and it is this individual manner, coupled with his intense sincerity, that makes Mascagni a somebody to-day. The world admires intensity, and when it encounters a Rudyard Kipling or a Pietro Mascagni who tells his story in a condensed, forcible fashion, it is quick to recognize latent possibilities, and in this age of refined echoes in both musical and literary work a strong flesh and blood man or woman is a novelty and of course welcomed as such. Hence we hear Mascagni hailed as a messiah who is to rescue art from the Wagnerian slough it has fallen into, and who will eventually minimize his work so as to focus a thrilling life story into an orchestral prelude, one vocal solo, an intermezzo and a chorus and the thing is done. Of course it is the age of the short story and I shall always admire lyric forms, but that doesn't blind me to the beauty of the "heavenly length" (as Schumann said) of Schubert's C major symphony. If Mascagni has the staying power in him he will write a big four act music drama and write it well. The danger now seems to be a danger, as Arthur Mees very justly pointed out, of over refinement, over subtilizing of melodic material, and that gives us another view of Mascagni. He has a strong line for Bizet-like effects; in fact, he has taken the delicate vase of French workmanship and filled it with the hot wine of his Italian temperament; he has a mastery of the Gallic style and forms and superadds his own national fervor. It is a pleasing composite, and it is not difficult to predict great success for his opera, or rather melodramatic episode in one act, in America.

Mascagni is very modern in his construction, though several numbers smell of the old Italian operatic fustian; but as a rule he writes in a straightforward manner, discarding all incidents that would divert the main motive of the very slender plot of "Rustic Chivalry," and it is this quality that has endeared the work to the public. In one hour and a quarter the story is told and told thoroughly, and this epigrammatic style, when you get hold of a good old-fashioned story of jealous love, lust and murder, is very telling.

And now the opera itself. "Rustic Chivalry" is in one act, with an intermezzo lugged in near the end, which in reality retards the action of the play, and which is written evidently to tickle the ears of the groundlings, for, while it is very pretty, it is absolutely without originality; in strict fact, Mr. Seidl's orchestration gave it a dignity it does not possess in the original score.

The libretto is familiar by this time, but I might as well repeat it as it stands in the books of the play. "Turridu" is a young Sicilian, who, before leaving his native village to serve his allotted time as a soldier, has loved "Lola," a pretty, heartless flirt. In his absence she has married "Alfio," a teamster. "Turridu," returning, seeks consolation in the love of "Santuzza," a poor peasant girl. "Lola," jealous of her new rival, draws him once more into her power, so that he tires of "Santuzza" and refuses to marry her, whom he has betrayed. Goaded to frenzy "Santuzza" opens "Alfio's" eyes to "Lola's" faithlessness. He meets "Turridu" in the public square, coming from mass on Easter morning; embraces him, biting the tip of his right ear, according to the Sicilian (and Pachmann) fashion of challenging an enemy to mortal combat, and in their subsequent encounter "Turridu" is killed.

Nothing very extraordinary in all this, is there? But in the hands of Mascagni its somewhat vulgar details are transfigured into a glowing, palpitating picture of peasant life such as Maupassant would paint for you, and you wonder how such a young man knows not only music but life so well. I suppose in Italy young men sprout soon, and Mascagni, they say, knows it all and has been through any quantity of love scrapes. His fidelity to life is marvelous and passion riots in his score. The prelude and Sicilienne is a clever but by no means imposing bit of writing, and the device of having the tenor sing behind the curtain is also not novel. A few well defined typical motives occur in the work, and they are worked over with both harmonic and rhythmic cunning. The "Turridu" and "Alfio" motives are characteristic; in fact, Mascagni is particularly happy in fitting the right phrase to the situation, and therein he is a musical psychologist.

The most noticeable writing for chorus is the "Regina Celi," which at once evidences its composer as a thoroughgoing musician, but I can't enthuse particularly over the very Offenbachian "Brindisi" nor "Alfio's" entrance solo, which is saturated with Bizetian color. "Lola's" ditty is a stroke of cleverness and theatrical vraisemblance. There are many climactic effects in "Rustic Chivalry," and the end is particularly strong, for much is left to the imagination. Mascagni makes some dangerous experiments in harmony, and one's teeth are often set on an edge, although I shrewdly suspect that the parts were not corrected the first night. As to his orchestration, all I can say is, if the

Bote & Bock edition Mr. Hinrichs used is the original one then I am disappointed, for I saw, or rather heard, nothing very remarkable in the scoring, though at times some odd combinations forced themselves on my attention; but to tell the truth the orchestra was so bad that I was not able to judge, even approximately, of Mascagni's orchestration. But one thing I do know, he has remarkable ease in handling complicated rhythms and lots of fancy. The latter quality, when allied to a fiery, passionate temperament, often passes muster for imagination.

Mascagni was born in Leghorn in 1863, though an earlier date, 1868, is given as the correct one by his publisher, Sonzogno. He was a pupil of Ponchielli, and "Cavalleria Rusticana" is not his first but his second work. "Cavalleria Rusticana" was first heard in the Costanza Theatre, at Rome, in May, 1890, and in the fifteen months that have since passed it has been sung in every opera house in Italy and through a great part of the continent of Europe, Berlin having received it with not less enthusiasm than Milan. It is from Giovanni Verga's popular drama, and the libretto for the opera was hastily compiled by two friends of the composer, G. Targioni-Tozzetti and G. Menasci.

Mascagni was a poor baker's son, and seeing a prize offered in the papers for the best one act opera he wrote "Rustic Chivalry" in eight weeks, which was accepted. Since then the composer has lived in a blaze of glory, and has composed three new works, "L'Ami Fritz," "Les Rantau," (for which the Erckmann-Chatrian plays have furnished the libretto) and "Radcliffe." "L'Ami Fritz" will be produced this fall in Berlin, and the Casino will be the first in the field with "Rustic Chivalry" October 12, the cast of which is not yet perfected, though Charles Bassett, the tenor, has been engaged.

There is an underlying sarcasm in the title of Mascagni's opera, for the characters are all a poor lot, not one of heroic stature even in wrongdoing. "Turridu" is a coward and wants to carry on two amours at the same time. "Santuzza" is a mean spirited, revengeful woman, who enjoys the trouble she makes 'twixt husband and wife, and "Alfio," the unsuspecting husband, is a good natured, foolish drunkard and blowhard. But they are all as real as a group of Zola's peasants in the earlier stages of the "Rougon-Macquart" series.

The scoring is heavy and in many places trivial, the writing for voices unstrained, and the whole episode—for it is only an episode—is an actual transcript from life, and is already a popular success in Philadelphia.

The cast at the first performance last Wednesday night; September 9, was as follows:

Santuzza	.....	Mrs. Koert-Kronold
Lola	.....	Helen Dudley Campbell
Turridu	.....	A. L. Guille
Alfio	.....	Del Puente
Lucia	.....	Jeanie Teal
Chorus of peasants—chorus behind the scenes.		

Of course it was a first night performance, with all its shortcomings. Gustav Hinrichs, who is a remarkable combination of pluck and energy, was in New York all day Monday writing for the score, which came Tuesday on the Torraine, so that about one and a half rehearsals were actually held. Criticism is of course out of the question, as nobody was at ease except Del Puente, who was too much so and seemed disposed to "gag" his part. But he did some good work nevertheless. Guille, the tenor, sang in his usual style, and after throwing "Santuzza" to the ground came out, assisted her to rise and bowed his acknowledgments in the most conventional Italian fashion. The most impassioned work was the singing of Koert-Kronold. She was extremely dramatic in style and at the second performance last Friday night quite carried her auditors with her.

Misses Campbell and Teal were acceptable in their small rôles. The intermezzo was played three times and threatens to become the nuisance of the opera. The bells were four octaves too high and the organ was pitched too sharp, but with all these drawbacks everybody tried their best and, I understand, the second performance went quite smoothly. Quite a number of New Yorkers went over. I noticed Rudolph Aronson and his wife; Mr. Stein, the architect; Franz Rummel, who was as full of fun as a school boy on a picnic; Arthur Mees, who knows as much about music as any man on this side of the briny millpond; Mr. and Mrs. Bruno Oscar Klein, Mr. and Mrs. Sam Franko, Master Diego de Vivo, the juvenile impresario; Adolph Neuendorff, L. M. Rubini, the tenor manager, late of Denmark. The "Times," the "Herald," the "Sun," the "World" and the "Recorder" music critics were all present. And last, but not least, Mr. Oscar Hammerstein, with his friend Mr. Injunction, but who didn't injunct worth a cent.

## PERSONALS.

THE SANDERSONS.—Sibyl Sanderson and Mrs. Sanderson have returned to Paris from Switzerland. Miss Sanderson will shortly make her *rentrée* at the Opéra Comique, probably in the title rôle of "Manon."

GOUNOD IS BETTER.—Gounod is in better health. During the Prince of Wales' visit to Paris he called upon the composer, who played to His Royal Highness several pieces on the chamber organ in his study.

MR. AND MRS. CLARENCE EDDY.—After a month's vacation Mr. Clarence Eddy, the organist, and Mrs. Eddy return to their home in Chicago to-morrow, Mr. Eddy having first "opened" an organ at Scranton last week. The tourists have been through Canada and have ascended Mount Washington. Mr. Eddy's professional engagements take him to the South and through the Northwest this season.

EMIL FISCHER'S ACCIDENT.—Mr. Emil Fischer, the well-known basso, met with an accident in the Catskills by being thrown off his horse. Although it was serious at first Mr. Fischer is recovering.

MISS STEIN.—Miss Gertrude May Stein, the popular contralto, of Albany, who has recently joined the Emma Juch Opera Company, delighted the congregation at the First Presbyterian Church last Sunday by her finished singing of "One Sweetly Solemn thought," by Ambrose.

SUMNER SALTER.—Mr. Sumner Salter will hereafter receive his pupils in voice culture at his new residence, 320 East Sixteenth street, where he has converted his parlor into an attractive studio.

STAVENHAGEN IN WEIMAR.—Bernhard Stavenhagen has made Weimar his permanent residence, but will play under Bülow at one of the Berlin Philharmonic concerts.

EMANUEL MOOR.—This talented young composer and pianist has resolved to pass this season in New York, and will devote his time to composition and playing.

LEVY-FRANKO OR FRANKO-LEVY?—When you come to think of it isn't it strange that Nahan Franko, the violinist, and Jules Levy, the cohniet, should have had a fight, and at Temple of Solomon at El Dorado, too? They are both amiable men and *Mispochah*.

MR. KREHBIEL'S RETURN.—The well-known music critic of the "Tribune" has returned from his trip to Europe and is ready for the season's fray.

CONRAD BEHRENS' ARREST AND DISCHARGE.—Conrad Behrens, the basso at the Metropolitan Opera House last season, writes a long account of his arrest at Copenhagen, where he had been singing with Trebelli, and his subsequent dismissal. It appears that he had paid in 1885 a bill of 500 crowns to a representative of the proprietor of the Hotel d'Angleterre, in that city, and received his receipt. The agent never turned over the money and the heirs of the proprietor had Behrens arrested after the concert, subjecting him to the usual brutal treatment we hear of in such cases from the other side. He was not allowed to return to his hotel to change his dress suit for his ordinary suit until he several times "treated" the officers to brandy and soda, and he was compelled to pay over all his cash and a diamond pin as deposit until next morning. Then he secured the services of lawyers, who secured his release after showing the receipt, which he had shown to the officers the night before but the genuineness of which they had doubted. Somehow or other Mr. Behrens had the receipt with him, although he had paid the bill October 5, 1885.

A NEW PIANIST FOR BALTIMORE.—Miss Clara Krause, pupil of Kullak and Liszt, arrived in this city from Europe on Saturday and left for Baltimore, having accepted an engagement there at the Edgeworth School. She is said to be a cultured musician.

MR. SHERWOOD EAST.—After giving a number of piano recitals at Chautauqua, Mr. Wm. H. Sherwood, the pianist, visited Boston and was heartily welcomed by a host of old friends. He expects to be back at his post in the Chicago Conservatory of Music next Monday.

NO GUTTER BANDS IN VENICE.—The Gondola Band at Venice is a great success. The boat goes through the principal canals, followed by a number of small attendant gondolas bearing lanterns, and it is said that the scene and the soft music have a "ravishing effect" on the dwellers in the city of the Adriatic.

LONDON.—The Crystal Palace report for the past half year shows that the financial result of the Händel Festival held last June has been satisfactory, a profit of £8,198 having been realized. There was an increased profit of £720 over the previous festival, mainly the result of a reduction of expenditure. The cost of the music and concerts at the Palace for the past season amounted to £3,660, and no doubt this has earned a very considerable portion of the revenue taken. At the general meeting of the company the chairman expressed the thanks of the directors to Mr. Manns, the conductor, for his services.

## Groschel Conservatory of Music.

THE Groschel Musical Conservatory of Brooklyn, which enters this season in its twenty-seventh year of prosperity will be, as it was last year, under the able directorship of Mr. Max Spicker, the well-known conductor, composer, pianist, all around musician.

The coming season promises to be an unusually flourishing one, for the faculty is very strong, Mr. Spicker and Arthur Friedheim, the celebrated piano virtuoso, being names of sufficient guarantee to warrant the prospective number of pupils, which is about three hundred. Last year 238 pupils attended the conservatory. There will be the usual concerts and other collateral advantages for the music students attending the conservatory, which is located as before, at 138 State street, between Clinton and Henry, Brooklyn. The faculty is as follows:

Piano—Arthur Friedheim, Misses Alice Fowler, Marie Page, Helen Middlebrook, Isabel Leonard, Louise Groschel, Gertrude Campbell, M. Louise Bell, Addie Piercy, Etelka Utaszi, Mr. Max Spicker.

Violin—Mr. Max Spicker.

Solfeggio Class for Young Children—Miss I. Leonard.

Violoncello—Mr. Emil Schenck.

Violin—Mr. S. Franko, Miss Dora Smith, Mr. Fritz Spahr.

Harmony, Counterpoint and Composition—Mr. Max Spicker.

For all this and many other excellences the Groschel Conservatory commends itself to the student who desires a thoroughly musical education.

## The Virgil Piano School.

THE Virgil Piano School, located at 26 West Fifteenth street, has opened under the direction of Mr. A. K. Virgil, and with Mrs. A. K. Virgil, principal, for the purpose of instruction in technique, foundational instruction and the training of teachers. Mr. and Mrs. Virgil will have the assistance of competent teachers trained in the special methods employed.

The time has come when serious teachers have learned that the mechanical in piano playing can be separated from the musical, and the value of the Virgil practice clavier for foundation practice is undisputed. Many names of eminent pianists and teachers could be adduced in testimony. A perfect legato, in fact all varying degrees of touch, can be taught, and for the study of dynamics and the study of rhythms it is extremely useful. Mr. and Mrs. Virgil, realizing all this have started this school with the idea that technique is taught by most teachers in a manner that produces poor results; that good results can be arrived at more expeditiously by the use of the practice clavier, though the piano is used in this school for direct auricular training.

Pupils come to the piano when they have acquired playing movements such as at the piano will produce musical effects. The piano will be used for its legitimate purpose, namely, music and the study of musical effects. Those who are anxious to learn will not object to these requirements. Those who have taught the piano for years, but are progressive in their ideas and anxious to adopt improved methods, will find the system of foundational instruction and piano technique employed in this school to be simple, clear and comprehensive. No pains will be spared to prepare teachers to make effective use of the method.

Special attention is paid to children, who will have the most ample opportunities for instruction. Altogether the Virgil piano school comes as a refreshing and valuable novelty in the list of those schools who blindly adhere to old-fashioned methods and in whose curriculum Czerny still occupies an honored and prominent position. To minimize the time spent in technical study so as to devote more to music itself is the aim of Mr. and Mrs. Virgil. They are sure to succeed.

## "Lohengrin" Not Sung.

PARIS, September 11, 1891.

THE long expected, much discussed and possibly dangerous production of "Lohengrin" at the Grand Opera House, set down for this evening, was postponed, according to an announcement made at noon to-day on account of the illness of Van Dyck, the tenor, and "Robert le Diable" was selected as the substitute opera.

The general opinion, however, is that the management of the Grand Opera House and the municipal and other authorities of Paris were seriously alarmed at the threats made by the Chauvinists, and consequently they have abandoned the production of the Wagnerian opera. The managers, however, insist that they will produce "Lohengrin" on Monday, should Van Dyck's health permit.

It is known, however, that there has been serious trouble at the rehearsals through the presence there of Mrs. Wagner and her son. There has also been discontent among the orchestra, and menacing letters have been sent to the managers and the conductor.

A crowd of idlers in front of the Opera House to-night mobbed Mr. Loze, prefect of police, and it became necessary for gendarmes to surround the prefect in order to protect him. The police afterward kept the crowd moving.

It is now said that "Lohengrin" will be produced on Wednesday.

FORMER "LOHENGREN" RIOTS IN PARIS.

Four years ago there was the same trouble in Paris.

Lamoureux, the enthusiastic Wagnerite, had implored and

entreathed the Government to remove the restriction preventing him from producing "Lohengrin." The Government rather reluctantly consented and the opera was produced in its French garb at the Eden Theatre, with Mrs. Fides Devries as "Elsie" and Van Dyck as "Lohengrin."

The audience was very select, and by no means represented the real Parisian public. The price of the tickets was \$10 each. It rained heavily, yet hundreds of students, with tin whistles, surrounded the theatre and made diabolical noises. The crowd without shouted, "A bas les Prussiens!" "A bas Wagner!" "A bas Lamoureux!" Finally the police cleared the streets. This happened on May 4.

The next night the same scenes were repeated, with cries of "Down with Germany!" "On to Berlin!" "Long live Boulangier!"

At the instance of Premier Goblet Lamoureux withdrew the opera, which, he said, he had introduced in the interests of art. The French press condemned the outcry against Wagner and blamed the police for not stopping the rowdies. Some arrests were made, however, and short terms of imprisonment imposed on the culprits.—"Herald."

## The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

## II.

NEARLY all publications describing the new keyboard, while in the main correct, created more or less impression that it is a very complicated piece of mechanism. Without the aid of a model it is difficult to give the general reader a correct idea as to the simplicity of its construction. However, with the help of a few illustrations we will endeavor in the following lines to give a clear and concise description.

The exterior appearance of the new keyboard, two octaves of which are shown in Figure 1, resembles a flight of six steps.

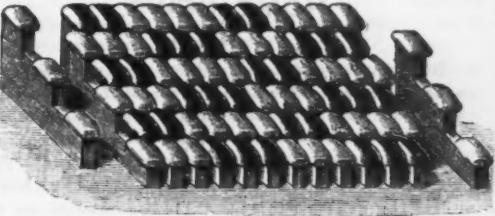


FIG. 1.—TWO OCTAVES.

Each key of the new keyboard, when viewed from the side, looks like a stair consisting of three steps, and can therefore be struck in any one of these three key steps covered with celluloid touch plates, Figs. 3 and 4.

This arrangement, by which every key, i.e., every note, can be struck and pressed down at the different projecting touch plates, is one of the chief characteristics of the new keyboard.

Figs. 1 and 2 show that the touch plates range terrace-like in six rows, one above the other, not, however in a straight line upward, but in the manner of tiles on a roof,

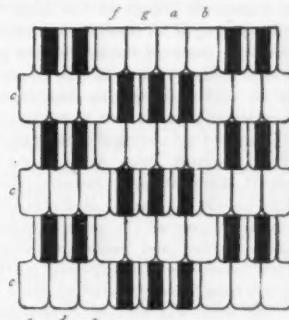


FIG. 2.—DIAGRAM.

the juncture of each two touch plates in one row being exactly above it; thus only the touch plates of the first, third and fifth rows and the touch plates of the second, fourth and sixth rows, respectively, are exactly one above the other. So that the touch plates of the first, third and fifth rows slope in a straight line one above the other, and so also do the touch plates of the second, fourth and sixth rows.

The touch plates which lie in a line one above the other are connected together (forming one key) and are pressed down whenever the corresponding touch plate in one of the rows is struck (Fig. 4), so that the touch plates which lie

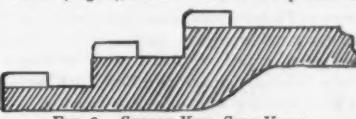


FIG. 3.—SINGLE KEY, SIDE VIEW.

exactly one above the other naturally produce the same sound. If, then, a key be struck in the first, third or fifth

row, the sound heard will always be one and the same, and not that of an octave higher, nor will it be a weaker nor a stronger sound. And the same effect will be produced if a key is struck in the second, fourth or sixth row.

With a view to a more easy recognition of the keys, the touch plates of the notes F sharp, G sharp, A sharp, C sharp, D sharp, are distinguished by a black stripe, while C, D, E, F, G, A, B are white. The groups of two and three black touch plates, with their three and four white ones, are easily recognizable at first sight, and are in fact, the same as on the old keyboard. (See Fig. 2.)

The new keyboard has just as many keys as the old keyboard. Both keyboards have one lower and one upper set of keys. To each octave on the Janko keyboard belong six lower and six upper keys. The six lower keys are C, D, E, F sharp, G sharp and A sharp. The six upper keys are C sharp, D sharp, F, G, A and B. Therefore each row contains but whole tones. All touch plates are uniform in size and are rounded off in front and on the sides.

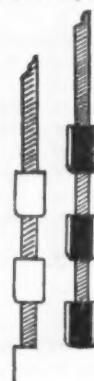


FIG. 4.—TWO SEPARATE KEYS, TOP VIEW.  
The new keyboard occupies only the space of five octaves of the old one. At present it has to adapt itself to the shape of the existing pianos; its levers have to radiate to connect with the hammer work. The attaching of the new keyboard to any piano has no difficulty whatever; each keyboard has to be constructed individually for each style and make of piano. All pianos can be made to be used with both keyboards, and the new keyboard can be easily removed, thus leaving the piano in its former state.

#### HOME NEWS.

RUTH ANN SCHOOL.—We have received the first annual catalogue of the Ruth Ann School of Music and Art at Sedalia, Mo., Mr. J. M. Chance principal. The school is in a thriving condition and has a strong faculty.

WHITNEY MOCKRIDGE CONCERT COMPANY.—The Whitney Mockridge Concert Company consists of Mr. Mockridge, the well-known tenor; Mrs. Mayo-Rhodes, the soprano who sang with such success at the late Texas Saengerfest; Belle Warner Botsford, violin virtuoso; Arthur Beresford, basso, and Miss Hattie Mockridge, pianist.

MISS POWELL'S SUCCESS.—Miss Maud Powell played with great success September 1 at a concert in Ellenville, N. Y.

MRS. MARION HENDRICKSON-WILCOX.—Mrs. Marion Hendrickson-Wilcox, the soprano, sang at Elizabethtown, N. J., in a concert there and won the critical opinion of the town by her vocal performances.

HONORING MR. SEIDL.—A very pleasant informal reception was tendered to Mr. Anton Seidl last Wednesday night at the handsome rooms of the Music Club on the occasion of the opening of his season at the Madison Square Garden. After the close of the concert the guest of the evening was escorted by the members in a body to the club house, where an elaborate supper had been prepared. Among the gentlemen present were Xaver and Philip Scharwenka, Emil Gramm, Carl Lachmund, Silas G. Pratt, Victor Herbert, Clifford Schmidt, John A. Kamping, Alfred Veit, Sidney B. Veit, H. Wallenstein, L. Oesterle, John Harned, of Savannah; John Lavine, William D. Moffat and Mr. Solomon.

A rousing audience greeted the popular conductor at the Madison Square Garden and listened with delight to the concert. Much interest was manifested in the rendering of the intermezzo from Mascagni's famed opera "Cavalleria Rusticana." Mr. Seidl was obliged to bow his thanks to the vast audience several times.—"Recorder."

KAMINSKY.—Kaminsky is the name of a new singer in our midst. He is a Russian, a refugee, and an excellent baritone—so report says.

FRANZ RUMMEL.—Franz Rummel, who has spent the summer quietly studying, will be heard in orchestral concerts this coming season in historical piano recitals and chamber music soiree. As usual Mr. Rummel will play the Steinway piano, with which instrument his name has been so long and honorably associated.

HAS NOTHING TO DO WITH IT.—Will you permit me to inform you that notwithstanding all the announcements on the subject of "Cavalleria Rusticana" performance given in Philadelphia, same was presented from published and printed orchestra parts (Berlin edition), sold in large quantity in this city, and other orchestra parts secured for a nominal sum from a New York musical library which I have nothing whatsoever to do with.

NEW YORK, September 9, 1891. EDMUND GERSON.

FRANCIS WILSON.—Francis Wilson's season will begin at the Broadway Theatre October 5, and will con-

tinue throughout the winter and spring. "The Merry Monarch" will be revived for the opening attraction, with the same cast as that of the original production in August, 1890, except that Fred Lenox, a clever comic opera comedian, will be "Kedas, the Minister of Police." New costumes have replaced those in service last season. Miss Marie Jansen, who has been enjoying her vacation in Europe, is expected home in a week. Miss Nettie Lyford and Gilbert Clayton, who have also been abroad, have already returned. Miss Laura Moore, who has been keeping house in Washington, is ready to rejoin the company. Charles Plunkett has been enjoying life at his summer home in East Orange and exploring the Jersey lanes on his bicycle, and Francis Wilson has spent the summer in his new house at New Rochelle. The opening sales of seats for the Wilson engagement, which is announced to begin Tuesday, September 29, has already been anticipated by many orders, and Mr. Wilson's personal popularity assures a crowded house to greet the return of "The Merry Monarch."

THE CASINO ELECTION.—The annual meeting of the stockholders of the New York Concert Company was held at the Casino last Saturday afternoon. The stockholders who were present or who were represented by proxies were J. Pierpont Morgan, Cyrus W. Field, Horace Porter, Austin Corbin, William Rhinelander Stewart, Thomas C. Platt, Chauncey M. Depew, U. S. Grant, Jr., George J. Gould, I. N. Seligman, Frank Tilford, George F. Baker, L. Townsend Burden, Lisenpardi Stewart, Henry Clews, S. V. R. Cruger, Franklin Edson, H. C. Fahnestock, J. N. A. Griswold, P. F. Gunther, O. H. Havemeyer, John P. Kennedy, Jos. Laroque, Robert B. Roosevelt, Robert G. Remsen, Henry E. Russell, William Rhinelander, Edward Schell, C. E. Strong, F. D. Tappan, H. McK. Twombly, G. Mead Tooker, Walter Watson and James Whiteley. The annual report of the treasurer, showing the affairs of the company to be in a flourishing condition, was read and accepted. The board of directors of last year was re-elected, as follows: Rudolph Aronson, Jefferson M. Levy, H. S. Mendelson, R. R. Stuyvesant, A. B. de Frece, Andrew Freedman, W. S. Finch, Jr., F. H. Kimball, Albert Aronson. After the adjournment of the stockholders' meeting the board of directors met and re-elected the officers of last year. These are Rudolph Aronson, president; H. S. Mendelson, vice-president; A. B. de Frece, secretary, and Albert Aronson, treasurer. The entire election was without opposition, and the meeting was altogether one of the most harmonious in the history of the New York Concert Company and of the Casino.

MUSIC IN THE THUNDER.—A startling and most remarkable phenomenon occurred in Brookfield, Fairfield Co., Conn., on Sunday night, August 30, which will be remembered to life's end by those who heard it. About the time for the evening service and when the congregations of the churches were awaiting the beginning of worship, it began to thunder and lighten in the distance, and the shower appeared to be rapidly approaching until it was directly overhead. Suddenly there was a burst of musical thunder, sounding somewhat like a gong in different tones, and so marked were the musical notes as to be sweet and almost bugle-like. As quick as a flash all the eyes of the congregation in the church were directed to the ceiling, and the suppressed cry of "What's that?" could be heard all over the church. "It's thunder!" was the exclamation from all. All were startled, although some were more frightened than others. There were those who, doubtless being a little conscience stricken, thought of the final reckoning.

"LA CIGALE."—The following announcement is official: Miss Lillian Russell will return from her vacation in the Thousand Islands the latter part of this month and will join the company at the Garden Theatre, which shall hereafter bear her name. Audran's opera comique, "La Cigale," will be in perfect readiness for October 26. On the opening night the fair diva will wear three dresses the cost of which was \$3,300—and they were made in New York at that.

"WANG."—When the curtain falls on the performance of "Wang" at the Broadway Theatre on October 3 De Wolf Hopper, Della Fox and their associates of the De Wolf Hopper Opera Company will have made their last appearance in this city for more than a year. Their next engagement at the Broadway Theatre will not begin until November, 1892. During the intervening period they will play the popular burletta in most of the large cities of the country, and then they will have a long rest in the summer. There remain only three weeks of the run of "Wang," and that they will be three prosperous weeks is already assured.

NEW YORK COLLEGE OF MUSIC.—The New York College of Music, Alexander Lambert director, has removed from 163 East Seventeenth street to 128 and 130 East Fifty-eighth street, where it is at home in a handsome new building.

GRAND CONSERVATORY QUARTET.—The Grand Conservatory Young Ladies' Quartet, which met with much success during the past summer at the concerts in the northern part of New York, is being reorganized by Prof. E. Eberhard, owing to the fact that two of the members

have changed their vocation and chosen husbands for themselves from among their summer audiences.

MRS. PEMBERTON-HINCKS.—Mrs. Pemberton-Hincks has returned to America after a successful English season.

LEEFSON AND HILLE.—Those summer travel partners, Maurits Leefson and Gustave Hille, returned from Europe on the Augusta Victoria. Mr. Hill has just sold his third violin concerto, op. 60, to Schott Frères, Brussels. It will appear shortly.

"RUSTIC CHIVALRY."—The vocal and piano score of the "Cavalleria Rusticana" is published by Schirmer.

MEXICAN MUSIC.—Thos. Goggan & Brothers, of Galveston, Tex., have issued a very neat and complete catalogue of their publications, particularly Mexican music.

WALNUT HILLS MUSIC SCHOOL.—The Walnut Hills Music School, of 408 Kemper lane, Cincinnati, Ohio, enters its second year this season with the following faculty:

Piano	.....	Mr. Philip Werthner
Violin	.....	Mr. Hugo Kupferschmid
Violoncello	.....	Mr. Max Grau
Theory	.....	Mr. John Yoakley
Voice	.....	Miss Elizabeth Hetlich
Ensemble classes	.....	Messrs. Kupferschmid and Grau

Miss Hetlich is well and deservedly known as a soprano of merit and wide reputation, and her engagement at this school will doubtless attract many students of singing.

NOVEMBER 13 IS THE DATE.—Walter Damrosch's new symphony orchestra will be heard for the first time in Music Hall on November 13.

WANTED—A position at a conservatory or in large town (conservatory preferred) by a good pianist. Seven years' experience in teaching. Modern methods taught. Guarantee satisfaction. Speaks English, French and Spanish. Address, "Piano," care of this paper.

#### FOREIGN NOTES.

SIR AUGUSTUS HARRIS.—Augustus Harris is touring in his civic capacity and is not expected in London until next month. From this it would seem as if Londoners were to do without promenade concerts this autumn, and up to the present no arrangement has been come to with Gwyllim Crowe. Should Augustus Harris undertake them, the concerts will be on an entirely different plan from former years.

MEYERBEER'S CENTENARY.—The centenary of Meyerbeer's birth will be celebrated in the Paris Opera on September 23 with a performance of extraordinary interest. Mrs. Viardot will take part with Jean de Reszke in the coronation scene from "Le Propéhète." Mr. Faure will resume his role of "De Nevers" in the fourth act of the "Huguenots," and Mrs. Krauss will appear in the last act of "L'Africaine."

MASCAGNI.—Mascagni, who a couple of years ago rose in a few weeks to fame as the composer of the opera "Cavalleria Rusticana," a work which, being in only one act, is not very suitable to the London stage, has recently finished a grand opera entitled "L'Ami Fritz." The authorities of the Vienna Opera House refused it because they were asked to pay a certain sum down and 8 per cent. of the gross receipts. Instead they accepted a light opera by Strauss and "The Lovers of Teruel," by Breton, who last season introduced some of the music to London. Meanwhile the first production of "L'Ami Fritz" has been secured by the intendant of the Berlin Opera.

MAUREL'S BOOK.—Mr. Maurel has in preparation an extensive work dealing with theories he has formed respecting a scientific basis of lyric art. As his treatment of the subject is likely to occasion much controversy he will shortly issue a prefatorial essay explanatory of his views, and this will be translated into English by Mr. E. Jacques.

SULLIVAN'S SICKNESS.—Arthur Sullivan is indisposed and will probably have to submit to another operation. He is only able to work slowly and at intervals.

AN AMERICAN STAR.—Brussels, September 12, 1891.—Mrs. Smith Blauvelt, one of the two American prima donnas employed at the Théâtre de la Monnaie, made her début this evening in "Mireille." In spite of the intense heat there was a crowded house and Mrs. Smith Blauvelt, though a little nervous, scored a decided success.

LAURA SCHIRMER.—Colonel Mapleson will sail for New York on the Arizona September 19. The colonel Saturday arranged by cable for the first appearance of Laura Schirmer, which will take place at Boston October 13; first appearance in New York October 31, with Anton Seidl's orchestra, under the management of Wolfsohn. There will be numerous concerts between Boston and New York. Laura Schirmer can remain in America only until Christmas, as she is due at the Vienna Opera House in January.

A STORY OF A DAGO.—When you bid an Italian organ grinder cease playing in front of your house, remember your dignity, otherwise something like the following may result: One had been playing before the house of a very irascible old gentleman, who furiously and with wild gesticulations ordered him to "move on." The organ

grinder, however, stolidly ground on, and was arrested for his disturbance. At the police court the magistrate asked him why he did not leave when requested? "Me no understand mooch Ingles," was the reply. "Well," said the magistrate, "but you must have understood his gestures—his motions?" "I tinkee he come to dance," was the rejoinder.

**CORTISI.**—Francisco Cortisi, the great Italian singing teacher, lives alone in a little villa just out of Florence, where an old housekeeper prepares his spaghetti and his wine for him. He has practically retired at the age of sixty-five and teaches but a few hours a day. One little anecdote newly told of him shows his devotion to art. A Detroit girl with a phenomenal voice recently begged the maestro to take her as a pupil, but as she did not intend, on account of her wealth, to adopt music as a profession, Cortisi refused to receive her. He said it would break his heart to develop a voice such as she possessed and then have the world get no benefit from it.

**YSAYE AND GERARDY.**—The statement is made that every available date has already been booked for the English provincial tour of Ysaye and Master Gerardy. Mr. Mayer, his manager, visited the young violoncellist at Spa the other week and found him at work practicing on the new violoncello presented to him recently.

**GOLDMARK.**—Goldmark is about to revise his opera, "Merlin," which has already been given in several German cities and also in New York. The first representation of the new "Merlin" will be given at Berlin during the forthcoming season.

**MRS. MAX HEINRICH.**—Mrs. Max Heinrich, the wife of the well-known London basso, will appear in song recitals during the coming winter in conjunction with her artistic husband. Mrs. Heinrich, who lost her voice for several years, possesses a soprano of great clarity and sweetness, and in lieder singing her phrasing is exquisite and her conception thoroughly musical. She will be an additional attraction to the cycles of recitals Max Heinrich intends giving. Mrs. Heinrich is also a guitar virtuoso.

**D'ALBERT BANGS.**—As a pianist d'Albert enjoys a great reputation in Germany at present. As soloist he is said to be at the top of the tree, but less satisfactory as a exponent of chamber music. A critic at a recent concert at Kiel writes that d'Albert drowned the strings completely, and that Brahms' trio, op. 8, was made to sound like a piano solo with violin and cello accompaniment. In England, as in Germany, the *ego* was too prominent in this young man, whose talents are undoubtedly of the first order. Apparently history is repeating itself.—London "Musical News."

**COSIMA IS GENEROUS.**—Cosima Wagner has presented to each of the 850 performers in the Bayreuth Festival an *édition de luxe* of the "Parsifal" and "Tannhäuser" text books as a souvenir.

**ZOLA IS MUSICAL.**—Emil Zola is a constant visitor at the Paris Opéra Comique to hear Bruneau's opera to the text of his own "La Rêve." The great novelist is no ignoramus in musical matters, having studied the clarinet with great zeal some twenty years ago, as well as being a good pianist, so that he appreciates the music as a connoisseur.

**AN AUBER STORY.**—On the occasion of the first night of "Tannhäuser" at the Grand Opera in Paris it met with a very stormy and unfavorable reception. The courtly director of the conservatoire, after listening to the violent judgment passed on the opera by some of the younger French musical generation, said, "Gentlemen, this is a work which requires a second hearing to enable one to judge it." "Then," after a short pause and with his peculiar humorous dryness, rejoined Auber, turning up the collar of his overcoat, preparatory to his exit, "I am afraid I shall not be able to judge it."

**A DANIEL COME TO MANAGE.**—In all probability Londoners will have to thank Mr. Daniel Meyer for giving us an opportunity of hearing Mascagni's opera "Cavalleria Rusticana." The attempt made by Sir Augustus Harris to produce the work during the past season failed from various causes, and thus the city where more music and of every kind is heard than well nigh all the continental capitals put together has not yet heard this opera of the young Italian composer who has so quickly obtained fame. We wish all success to Mr. Daniel Meyer's spirited enterprise, and are curious to see what will be the verdict of London as to this remarkable opera.—London "Musical News."

**MORAN OLDEN IN BERLIN.**—Mrs. Moran Olden opens an engagement in Kroll's in "Fidelio."

**WHO WAS THE HERO?**—It was rumored last night that a renowned piano virtuoso of this city had been seriously injured in stopping a runaway team and saving the lives of two children.

**PUPIL OF JOACHIM.**—Among the recent arrivals from Europe we have Mr. Edward Calm, violinist, a pupil of Joachim, who has been engaged to play at some concerts here this season.

## Dates at Music Hall.

SEASON 1891-2.

Symphony Society	Nov. 13, 14, Dec. 4, 5, Jan. 15, 16
	{ Feb. 5, 6, March 4, 5, April 1, 2
Oratorio...	Nov. 27, 28, Dec. 29, 30, Feb. 19, 20, March 25, 26
Metropolitan Musical Society	Jan. 12, April 26
Rubinstein Club	Dec. 10, Feb. 18, April 21
Musurgia	Nov. 24, Feb. 9, April 19
Beethoven String Quartet	Nov. 19, Jan. 14, March 10
Chamber Music Hall	Chamber Music Hall, inclusive.
Miss Lena Little, Chamber Music Hall	Nov. 11, 25
Anniversary of German Societies, Main Hall	Oct. 4
Alfred Gruenfeld, Recital Hall	Oct. 23, 27, Nov. 4, 7
Popular Concerts by Symphony Orchestra	Nov. 15 to April 3, inclusive.
Chamber Music Hall, Brodsky String Quartet	Nov. 15 to April 3, inclusive.
Paderewski Concerts (orchestral)	Nov. 17, 19, 21
Liederkranz, Main Hall	Nov. 29

## The Baltimore Symphony Orchestra.

BALTIMORE, September 11, 1891.

**M**R. ROSS JUNGNICKEL, the popular and talented conductor of this organization, having returned to the city, is now making extensive preparations for a brilliant season with his orchestra.

He proposes giving a series of six concerts, commencing in November, before taking the orchestra on their annual festival tour through the South.

Eminent soloists have been secured, and the programs, which are always highly interesting, will this season present a large number of works that are new to our Baltimore audiences.

Among the novelties proposed are: "Legenda and Slavonic Dances" (second series), Dvorak; suite, "Scènes Poétiques," Godard; music to "Les Brynnes," Massenet; overture, "Im Frühling," Goetz; concert overture, Jadassohn; suite, "Aus Holberg's Zeit"; overture, "Autumn," Grieg; divertissement, allegro appassionato, overture, "Le Roi d'Ys," Lalo; scherzo, Cui; suite for string orchestra, Klenzel; March Slav, "Dance Cossaque" from "Mazeppa," Tschaiikowsky; "Prometheus" and "Héroïde Funèbre," Liszt; "Wallenstein," symphonic tone picture, Rheinberger; "Ivan the Terrible," Rubinstein.

## Invitation.

NO. 137 EAST SEVENTEENTH STREET,  
NEW YORK, September 12, 1891.

*Editor Musical Courier:*

DEAR SIR—It is my intention to introduce more extensively this coming season to the New York public the Method-Galin-Paris-Cheve, more particularly in schools, where the masses can be taught the method thoroughly and gain for it the reputation now enjoyed by the people of Europe, as I consider it a decided advancement in music over the now existing teachings in America for the musician as well as the student.

In order to demonstrate to you as a critic and musician the great advantages it offers I will give a private lecture at my studio, at the above address, on Wednesday afternoon, September 16, at 8:30 o'clock, outlining the work in all its branches, to which you are especially invited.

Yours respectfully, EMILE GUYON.

## Opera's Northward March.

**T**HE architectural aspect of New York city is in a state of perpetual evolution. In its history yesterday is hardly remembered, and of the day before we have only the faintest recollection. It is always essentially of to-day. Building after building has gone down, and at no very distant period the "Story of a New York House" will be a matter of ancient history. There is little opportunity here to study the old architecture and the new side by side. As a rule, one can at most only observe the stage of perpetual transition in which the city ever presents itself.

So the new Clinton Hall has risen from the ruins of the old one, and in after years the rising generation will remember and know little or nothing of the once famous Astor Place Opera House, one of the last of New York's historic landmarks. What a host of recollections the destruction of the old building must have revived in the mind of the "old timer!"

Italian opera first made its appearance in New York in 1825, in which year Garcia brought over a good company. Eight years later an opera house was erected, which burned down in 1839. In 1848 Palmo built his opera house in Chambers street. Italian opera was given there for four years, after which the place was abandoned as too small. A movement had been set on foot to have an opera house in a more convenient location. The venture was fixed on a financially firm basis for at least five years "by subscriptions to support Italian opera for seventy-five nights a year during that period." The location selected was Astor place, which at that time was so far up town that many shook their heads over this venturesome step.

In 1847 the Astor Place Opera House was opened with Verdi's "Ernani." Salvatore Patti became manager, and was succeeded by Edward P. Fry in 1848. Maretzke gives an amusing account of the season under Fry, whose troubles, he says, resulted chiefly from his inexperience and his "brotherly love," he having unlimited faith in the operas of his brother, W. H. Fry, which he insisted upon producing.

In the midsummer of 1849 that deplorable demonstration of Forrest's friends against Macready, with its fatal results, took place, and gained for the building the nickname of the "Massacre Place Opera House." On the day after Maretzke received a communication informing him that he was the "successful candidate for the lease and direction" of the establishment. He held out for several years, producing a number of new operas, but the final result was the same. Like his two predecessors, he was financially unsuccessful, and the place was abandoned after five years.

When Maretzke left the Astor Place Opera House William Niblo leased it, and performances were given by a troupe of dogs and monkeys under the charge of one Signor Donetti. "As a matter of course," says Maretzke, "the house lost all its prestige in the eyes of the community. Shortly afterward its contents were sold, and the shell of the opera was turned into a library." It was in 1854 that the Mercantile Library moved into the Astor Place Opera House, to which the name of the library's former home at the corner of Beckman and Nassau streets—"Clinton Hall"—was given. And now we have seen the erection of the third Clinton Hall and another bit of old New York, another bit of the poetry of city life, has gone from us.

From the very beginning the history of Italian opera in this city is a record of often considerable artistic success and financial failure. Even Maretzke's energy failed to carry him through. It was still hoped to

place Italian opera on a firm footing, however, and in 1854 the Academy of Music, at Fourteenth street and Irving place, was opened, Grisi and Mario appearing among others. Some famous impresarios watched over the destinies of Italian opera in its new home—Maretzke, Maurice Strakosch (under whose direction Adelina Patti made her debut in 1859), Bernard Ullman, Grau, Carl Rosa, James H. Mapleson and Max Strakosch. But the metropolis was pushing steadily northward and from this movement resulted the erection of the Metropolitan. The complete failure of the season of Italian opera under Henry E. Abbey in this new house, the trial of German opera as a last resort and its great success, the story of all this and the reasons therefor and results thereof are too fresh in the memory of all to need recital here. Suffice it to say that the complete financial success of the coming season of Italian opera would be something without a precedent in this city.

And how about the future opera house? In four years (1847-7) the home of opera was removed from the vicinity of City Hall to Eighth street, seven years later it had jumped up six blocks and in the following thirty years it made another long stride northward of twenty-eight blocks. How long will the old Academy yet stand? And again, where may we expect the successor of the Metropolitan Opera House to be placed?—"Times."

## Musical Items.

**MINNIE HAUK RETURNS.**—Minnie Hauk, the Duchess of Hess-Wartegg and chamber singer in the court of Carmencita II., has returned to the land of her birth in order to be interviewed by last Sunday's newspapers, and as she succeeded we mark one to Minnie's account.

**GERARD-THIES.**—Miss Louise Gerard and Mr. Albert Thies have returned from Europe after a most successful full season in London, the English press being unanimous in praise of these two singers.

**MARTIN ROEDER.**—Martin Roeder has issued his op. 34, six songs, published in Breslau, by C. F. Hienzsch, and three songs, op. 49, published in Breslau by Julius Hainauer.

**A REVIVAL.**—Donizetti's "Belisario" has been revived with great success at Pisa, and "Lucrezia Borgia" in Sienna. Italian opera seems to be popular in Italy, on account of the language we suppose.

**TULLO TRICCOLI IN ITALY.**—Tullo Triccoli is a pianist whose Chopin and Gottschalk playing has created a sensation in Italy. He is assisted by Arturo Bizzarri, a violinist who has much success in the compositions of Sivori and Sarasate.

**OPERA COMIQUE NOVELTIES.**—The novelties to be given during the coming season at the Opera Comique, Paris, under the direction of Carvalho, are Berlioz's "Troyenne," Chappuis' "Enguerrande," Poise's "Carmosine," Mascagni's "Cavalleria Rusticana," Delibes' "Kassya," and Massenet's "Manon."

**BIG PRICES.**—Two million francs were taken in during the last twenty years in Paris at the performances of "Madame Angot." During the same period, "Orpheus" brought 1,784,000 francs.; "Chimes of Normandy," 1,650,000 francs.; "Mascotte," 1,370,000 francs.; "Petit Duc," 1,250,000 francs.; "Miss Helyett," 1,000,000 francs.

**DEATH OF YOUSUPOFF.**—Nicholas Youssupoff, the Russian composer and critic, died in Baden-Baden. He was born in 1827, in St. Petersburg, and was a pupil of Vieuxtemps and organized an orchestra at his own expense. He wrote a concerto symphonique for the violin, a symphonic poem, "Gonsalvo de Cordova," and a treatise on the history and construction of the violin. In 1862 he published a history of music in Russia.

**PAUL GEISLER.**—Paul Geisler, the talented young composer, was one time assistant conductor under Anton Seidl in the Angelo Neumann troupe. His compositions show the influences of Wagner.

**WILL SING WITH LLOYD.**—Blanche Stone Barton, Worcester's soprano, who is at present in Europe, has signed a six weeks' concert engagement to appear in the principal cities of the United Kingdom, which will commence in January. Mrs. Barton will sing in company with Edward Lloyd, the noted English tenor. Mrs. Barton, Marie Stone McDonald and Agnes Stone are spending a vacation together in Paris.

**THE SCHARWENKAS.**—Xaver Scharwenka will play at the second Philharmonic Society concert, and a new orchestral composition of his brother Philipp will be played during the season in one of the series.

**THE LATEST ABOUT "LOHENGRIN."**—Paris, September 13.—A dress rehearsal of "Lohengrin" was to have been held yesterday, to which subscribers will be admitted. The performance of the opera is fixed for Friday. The majority of the newspapers are in favor of the production on the ground that the opposers are only a handful of agitators.

**MR. JACOB FRIEDBERGER'S ENGAGEMENT.**—Mr. Jacob Friedberger, the pianist, has been engaged as one of the artists of the Campanini-De Vere Concert Company, and he will officiate as piano soloist and accompanist. The tourneé begins October 15.

**MISS PEMBERTON-HINCKS RETURNS.**—Miss L. Pemberton-Hincks returned to New York last week after a successful season in London, where she appeared in several concerts before the English aristocracy. Miss Hincks will appear during the coming season in concerts in this city and Boston.

### Recent Changes in Musical Taste for Artistic Singing.

FIFTEEN years ago New York was fairly deluged at every returning spring with church concerts or choir concerts. The soprano, more rarely the contralto, still more seldom the tenor and bass, periodically tried to supplement their salaries and heighten their repute by engaging a public hall and distributing tickets for sale to their friends in and out of their especial congregations. For a while they did manage to place before their singing selves a tolerable audience.

But after a few years the audiences became intolerant and intolerable—intolerable because there were few who paid, and the poor artist too often found herself bestowing donations instead of receiving them. Even on occasions which might be called almost charitable, since virtually the whole house was given away, the applause was mild and the papers the next morning still milder.

As a last resort the experiment of engaging artists, not the leading ones, from Mapleson's opera troupe was hazarded. It proved a boomerang. Their outright singing, their real public display of tone and style, made the choir singer sound feeble and crude. When he or she ventured upon a part in concerted music or even in a duet, the local singer would frequently be seen standing ajar but quite inaudible, looking unutterable and apparently unuttered things.

The public were bored, for they could hear better music than either the domestic or imported article at less price at the opera, and, by the natural decease of the unfeited, the choir singers' concert finally went out, as Charles Lamb says, for want of fuel.

The whole style of singing was shown by odious comparison to be somewhat unnatural. I do not know that the term "natural" ought to be applied to singing of a high order, for the disgusting truth is that the Latin saying applicable to poets must have its negative shifted to reach the singer's harder case: *Musica fit, non nascitur* should be its reading. But the effect, the seeming of naturalness in tone and delivery—especially in tone—should be given by the artist and felt by the listeners.

Instead of that the tone was, with the choir ladies, of a flute-like quality alone, pretty enough if one is very near the fair warblers, but quite devoid of any stirring or appealing characteristics at the distance of the average auditor, even at a private *musical*. The style was eminently sacred, whether the excerpt was from opera or oratorio. That greatest grace of all singing, according to eighteenth century Tosi, the *portamento*, was rigidly tabooed. One prime fault was that the swell upon single notes or through longer passages, another essential vehicle of expression, was absent, being rendered impossible by the mode of tone production, which admitted but one degree of power or but few at most.

Then frankness in the tenor voice was spoiled by the "covered" quality, as it was then, and still is, frequently called. As soon as he soared to his higher notes, their climactic import was lost, for the natural frank, resonant—I had almost said crackling—character gave undue place to what was called a "covered" or "mixed" quality, which sounded a little inhuman.

Now the simple truth is that the great singers of tenor lines do not tinge their tones with this gray coloring, called *sombre*, covered or mixed. Schott's "In der Winter Nacht," Alvar's "Am stillen Herd," Campanini's "Salve dimora," and Mierwinski's resonant part of the famous trio in "William Tell," all resound with that peculiarly pleasing quality for which there is no better name than "artistic," but the clarion tones are as frank as outright, as apparently unconstrained as a shout in the woods, though utterly different from the untrained outcry.

There is a quality in this tone which appeals, stirs, kindles enthusiasm, having, as two high medical authorities have written, a strangely powerful effect upon the female emotional nature. Tamagno went plumb to the opposite extreme; his tone was unmistakably nasal, but its phenomenal resonance partly mitigated the offense of its quality. As for the female voice, Lehmann privately stated that it took her twenty years to learn how really to sing. Her B naturals in "Tristan and Isolde" are a kindergarten lesson to our amateurs who for their high notes coo like doves on lofty perches.

This change of taste, this imperative demand for grand and vigorous delivery, for that sonority and hence possible contrast, has its one ill effect—to discourage amateurs. I venture to state that there is not a city in this broad land where proportionally there is so little home music as in

New York or even Brooklyn; though in this artistic matter we are traveling a terrible distance when we cross bridge or ferry. Even Chicago, with her balloon-like skirts, surpasses us in this particular.

One reason has already been foreshadowed. Professional singing is so vastly fine that amateur performance gives no pleasure. Another reason is, of course, the lack of an independent middle class of native Americans. Still another reason is that soul killing competition has hardened the average New York heart, male and female. Especially of late years have I seen that single eye to the main chance glittering with a cold, keen stare for possible profit on all possible occasions.

No honest observer can doubt the fact that New York hears more music and better music ten times over than Boston and that its audiences perform less at their homes.

The new music has made us intolerant of the constantly recurring chords of the old masters. Only Bach retains his vitality. Yet these shifting keys, massive harmonies and the melodies which their kaleidoscopic changes produce imply far greater technical difficulties than the amateur is willing to encounter.

Still again, there is now a well defined modern melody. The formerly regnant Italian melody has abdicated its throne; for to current ears it gives a mawkish, sickly sensation.

Even the organ grinders have ceased monkeying round with some of its specimens. [Mr. Editor! for God's sake don't leave that sentence out, as the Chicago "Indicator" did some years ago.] It is hard to define the characteristics of American melody, of which Stephen Foster and George F. Root are the still inimitable pioneers. It has not the dog-trot gait of the German folk song nor the wail of the Scottish ditty. It is cheerful, lively, hearty and yet soulful. And one indubitable fact which I have never seen mentioned is (and it deserves emphasis) that Wagner's themes are just such melodies. They do not complain like Chopin or need a dictionary like Brahms.

My greatest wonder is not his constructive ability, not his power to unite three arts for mutual assistance, but the simple, wholesome beauty of those themes. Wonderful man! I am reminded of Theodore, my colored factotum, who had heard the colossal "Götterdämmerung" the evening before. "Wonderful man!" he also said, as he paused, kindling wood in hand: "Mr. Howard, how did he ever do it? I don't believe he was in his right mind."

JOHN HOWARD.

36 West Twenty-sixth street, New York City.

### Ida Klein Makes a Correction.

IDA KLEIN, in order to correct an impression about her teachers, writes the following letter:

MANHATTAN BEACH, L. I., August 22, 1891.

To Mr. and Mrs. Serrano:

MY DEAR TEACHERS—I cannot resist the opportunity to write to you, thanking you for the many benefits I have received from you in my musical education. Although I have had tutors in the early stages of my career, yet all my success, such as it is, I owe to you both alone. Appreciating as I do your ability so highly, I cannot withhold this slight testimony to your talents as vocal teachers. Without your aid I could not have stood in musical circles where I stand to-day.

Thanking you ever, believe me to be

Faithfully yours,

IDA KLEIN.

### They Are Not Novelties in New York.

THE list of orchestral novelties published in THE MUSICAL COURIER that Mr. Arthur Nikisch purposes playing during the coming season are not all novelties in this city. The list was as follows:

A new symphony by Sgambati; symphony No. 5, Tchaikowsky, also symphonic poem, "The Tempest," and suite, op. 25, by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svensden; ballet music, "Colombe," Mackenzie; prelude, "Cavalleria Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovitch; "Faschingbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All of these, so far as known, are absolute novelties America. Interesting features of the concerts will be John K. Paine's "Spring Symphony;" "Carnival Scenes," Arthur Bird; "Pagina d'Amore," F. van der Stucken, and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi d'Ys," Lalo; symphony in C minor, Spohr; overture, "King Lear," Litolff.

A correspondent with a keen eye but a keener memory sends us the following:

THE MUSICAL COURIER of September 9, 1891, under the heading of "New Scores," page 369, speaks of many pieces as "absolute novelties in America" which have already been given here, some of them more than once. The dates given herewith are not necessarily those of first production in America, but they show that the pieces were certainly produced then, if not still earlier, and in justice to our conductors and the music loving public, especially those who recognize novelties when they hear them, a correction of the above notice should be made.

Tchaikowsky—Symphony No. 5, Brooklyn Philharmonic, November 8, 1890.

Tchaikowsky—Suite No. 8, Music Hall, May 7, 1891.

Richard Strauss—Symphonic poem, "Don Juan," Seidl, August 8, 1890, &c.

Chabrier—"Rhapsodie Espagnole," Thomas, February 9, 1886, &c.

Svensden—"Carnival in Paris," Thomas, June 20, 1878.

Mascagni—"Cav. Rusticana," prelude, Seidl, September 9, 1891.

Sgambati—Symphony, D, op. 16 (in part), Thomas, December 10, 1884.

Dvorak—Symphony, D major, op. 60, Thomas, March 18, 1891.

Dvorak—Symphony, D minor, op. 70, Thomas, several years ago.

Dvorak—Symphony variations, op. 78, Thomas, several years ago.

Overture, "Le Roi d'Ys," of Lalo, Seidl, June 15, 1889, &c.

"Carnival Scene," of Arthur Bird, Seidl, July 29, 1889, &c.

"Pagina d'Amore," of Van der Stucken, Seidl, several times.

Symphony of F. Draesecke was rehearsed in Steinway Hall, but not produced.

Mihalovitch's "Faschingbilder" has also been given by both Seidl and Thomas.

### Providence Letter.

PROVIDENCE, R. I., September 10.

SINCE the date of my last letter two well-known musicians have passed away from among us. Carl H. Pieler came here from Boston nine years ago to conduct the Liederkrantz Society. A graduate of a German university as well as a thoroughly equipped musician, he soon found employment for his abilities as a teacher, and devoted his leisure time to the composing and editing of piano studies. Within the past year he had suffered from a cancerous affection of the throat, which rapidly assumed a malignant form. Unable to speak, almost unable to eat, and unwilling longer to bear his sufferings, he sat down in his music room on July 12 last, and put a bullet through his brain. Last week Henry Bogie, one of our oldest teachers, died. Not a man of great pretensions, but a good and faithful worker in an old-fashioned sort of way, and well liked by his pupils and his fellow craftsmen.

While on this subject I remember noting in your issue of July 15 an obituary notice of J. A. Butterfield, of Chicago. Some years ago he was located for a time (on account of his wife's health, which required an Eastern climate) at Norwich, Conn. I remember him there as a pleasant fellow and a good musician, and was truly sorry to hear of his death right at the prime of his years. But I read with a great deal of satisfaction the somewhat unusual announcement at the tail of a musician's obituary that he "left his wife and family well provided for." No passing of the hat or "benefit concert" required to bury him or to keep his little ones from want. But I have known of such things in my time.

The air is full of the sounds of preparation, and if all that I hear is to be trusted the coming season will be an eventful one indeed. Mr. H. C. Macdougall will set the ball rolling on September 10, when he will begin his seventh series of organ recitals at the Central Baptist Church. The crowds which attend these recitals are always sure of a well-attended program and the pleasure of hearing one of the best organists in New England. The Boston Symphony Orchestra will give us six concerts this season instead of four, as usual, and Nordica (so I hear) will be the soloist at one of them. Our home organization, the Providence Symphony Orchestra, will give its usual series of concerts under the direction of Mr. Robert Bonner. No less than three entertainment "courses" are already advertised, including such artists as De Vere, Campanini, &c., and Emma Juch's Company is to give us a season of opera in Infantry Hall. The Arion Club will begin its rehearsals the first week of October. Their program for the season is not fully settled upon, but I have it on good authority that they will give "The Messiah" about Christmas time and Verdi's "Requiem" later, closing the season with a three days' festival in the spring. Add to all this the usual complement of smaller concerts, recitals, &c., and it will be a wonder if we don't all go music mad before next June.

—St. Stephen's Church is to have a new organ this fall, costing some \$5,000 or \$6,000. Roosevelt is the builder.

The Weber Quartet (ladies' voices) are booking many engagements for the coming season. They are well known and deservedly popular all over New England.

A. Stanley, formerly organist at Grace Church here and now professor of music at Michigan University, spent his summer vacation among his old friends in this vicinity.

Miss Susie McKay of Minneapolis, also paid us a visit this summer. She was formerly one of our most popular sopranos.

Mr. E. C. Town, the well-known violinist and tenor singer, has returned from a sojourn of several months in Italy, where he has been pursuing his studies.

The Rhode Island Music Teachers' Association is contemplating a composers' concert in the near future.

WM. A. POTTER.

### Ottawa Correspondence.

OTTAWA, Canada, September 19, 1891.

THIS month has opened with the sound of the timbrel, the lute, the harp and all the remaining members of the musical family. The Canadian College of Music has commenced its third year with a most excellent showing, the popularity, stability and increasing growth of the establishment having been demonstrated indubitably; indeed, so great has the increase of pupils been that it has been found necessary to increase the members of the faculty by the addition of Mr. H. Collier Grounds, organist of St. Alban's Church, and Mr. Harry Fletcher, organist of Christ Church. With the accession of such tried ability, added to the names of Mr. F. C. Smythe, Mus. Bac., T. C. D., principal; Miss O'Reilly, Mrs. Boucher, piano; Mr. Boucher, violin, and Mr. Dodd, voice culture, the college presents a phalanx of instructive talent not to be gainsaid. The Krause Music School (Miss Lampman and Mr. Whyte) has also opened with very good prospects, and deservedly so, as it is presided over by excellent talent. Miss Lampman enjoys the distinction of being at the head of her profession as a pianist, and has surrounded herself with a good staff. These two institutions really represent the best teaching capacity in the city of Ottawa.

By the way, there was one musical event which took place at the end of last season that, probably on account of want of space, you found it impossible to insert. I advert to the presentation of Gaul's "Holy City" and Wesley's "Wilderness" in Knox Church on June 15, Mr. Rushton Dodd conductor, F. C. Smythe, Mus. Bac., T. C. D., at the organ. Mr. W. Schuch, basso, of Toronto, was engaged for the evening, and acquitted himself with the greatest éclat, especially in the solo and chorus "Thus saith the Lord" in "The Holy City," where he delivered one of the most exquisite bits of dramatic singing it has been my good fortune to hear in many years. All his work was artistically done. The concerted pieces and solos in the hands of amateurs met with good treatment. The chorus singing, particularly in "The Holy City," was without exception the finest we have heard. It has remained for Mr. Dodd and Mr. Smythe to have been the means of opening the eyes (and ears) of our good people to the beauties of chorus singing. All the chorus work was remarkable for the phrasing, light, shade, precision of attack, delicacy of handling and clearness of enunciation.

The theatrical season opens September 14.

LEONATUS.

VERDI IS ENTHUSIASTIC.—The Norwegian journal *Morgenbladet* is responsible for the following: "Last winter Verdi went from Genoa to Milan in order to hear Sigrid Arnoldson sing as 'Rossina' in his opera 'The Barber.' The maestro was so pleased with the singing of Arnoldson that he said to her: 'At the present time there are only two 'Rossinas' in the world, Adelina Patti and Sigrid Arnoldson!'"

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# THE MUSIC TRADE.

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## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 604.

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PER INCH.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, SEPTEMBER 16, 1891.

### CIRCULATION.

Chicago Indicator, about . . . . .	500
American Art Journal, less than . . . . .	500
Music and Drama, about . . . . .	400
Music Trades, about . . . . .	300
Music Trade Review, about . . . . .	600

The paid circulation of THE MUSICAL COURIER is more than TWICE as large as the totals of the above figures.

Books open for examination, provided the books of all or any of the above named papers are submitted at the same time.

If you are making grand pianos how much value can you attach to the Chicago "Indicator" (circulation about 500), which says—issue May 9, 1891, page 18, second column, twenty-ninth line—that the Kimball grand piano is the "monarch of grand pianos?"

J. HOWARD STANNARD, secretary of the Prescott Piano Company, Concord, N. H., tells us that his house is now producing on an average 50 pianos a month, with prospects of a large increase during the fall season. The Prescott piano is giving universal satisfaction wherever used.

IT is understood and well known throughout the whole trade that the house of Lyon & Healy, Chicago, notwithstanding its enormous transactions in the past, never had so large a trade in any two weeks of its existence as the books show for the first two weeks of September. The amount of trade is simply overwhelming and constitutes a living tribute to the greatness of the house and its position among the foremost institutions of the land.

If honesty is the best policy (and there is no use discussing the truth of that common sense doctrine), it is doubly effective in those trades the secrets of which are inaccessible to the public at large, making it entirely dependent upon the dealer as to how he will treat his customer, the latter having no discretion, but purchasing on the basis of absolute confidence. The violin business is of this class. Among dealers in violins and instruments of that family we are always pleased to recommend Messrs. John Friedrich & Brother, the violin makers and dealers located in the Cooper Institute building, who have recently made large purchases of new and old violins in Europe, which they now propose to offer at a good discount to cash buyers in the trade. Their catalogues will be mailed to anyone interested in the better class of fiddles, and they will answer all communications truthfully. There is no trickery, no questionable conduct, no humbug about J. Friedrich & Brother.

ANOTHER feature connected with loaning money to and exchanging checks with editors of trade papers is the bad showing these transactions make with the banks. The editors pay you back with their checks or give you their checks when you loan them the money. When you deposit their checks it really looks as if you had borrowed money from them, for in the natural course of business they should have your checks only for advertising and you never could have their checks unless they purchased pianos and organs—something they never do.

Consequently when bank officers repeatedly see your deposits of the checks of trade editors they not only think that you borrowed these checks, but that you borrowed other checks found in your deposits. And the very trade editors who borrow from you—when they get an opportunity—reverse the situation and have been known to show the stubs of their check books on which your name figures as a borrower.

Don't you see how foolish it is to have any financial transactions with them?

WE welcome to New York Mr. A. L. Ebbels, connected with "Presto," of Chicago, who comes to this city to establish a permanent Eastern branch of that interesting Chicago publication. In all other lines of trade journalism we find direct representations in the various cities in which centre a sufficient amount of activity in a given line to make quick news and active participation a necessity, and we are glad now to see a Western journal with sufficient enterprise to establish direct connection with the city in which centre all things musical.

THE MUSICAL COURIER six years ago recognized the importance of completely covering the ground of news and usefulness by establishing a branch office in Chicago. Aside from this we have direct representation in Canada and a branch office in Leipsic, Germany, which, together with our scores of correspondents, both in America and in Europe, enables us to embrace in each week's paper the current news of the musical world.

AMONG the younger generation of piano men it is fair to say that no name stands more prominently before the piano trade than that of Mr. William F. Decker. The very name in itself commands consideration and respect, and when it is borne by so sturdy an example of a prosperous and energetic business man as this younger scion of the house it receives a fresh dignity and a renewed claim upon all who are interested in the American piano. Of the young men who have entered actively into the business during the present generation it would be hard to find one who works harder and who is better qualified to work than young Mr. Decker. He is well reared in each and every branch of the business, and he has won for himself not alone the respect and admiration of all his subordinates, but the respect and good friendship of all of the Decker Brothers' agents, and this means some of the best piano men in the Union.

AMONTH hence will find the Emerson Piano Company, of Boston, housed in their new factory building, one of the most imposing and attractive establishments recently erected in the East. The factory is a huge building, constructed with the one paramount intention of embodying all the needs and requirements of a modern, progressive and scientifically ordered piano factory, and with that object in view the building and all attached to it and embraced in it were erected. All the material used in its construction is of the highest order, and the best mechanical skill was secured in putting it up.

FOR the very best of reasons THE MUSICAL COURIER never took any stock in the C. H. Martin & Co. St. Paul speculation, for it was merely a speculation and its end was not difficult of prognostication. The story behind it is too interesting for publication.

THE trade is requested to take a good look at the full page announcement of the Fort Wayne Organ Company representing a new and remarkable reed organ—one of the Packards—which is to be exhibited at Steinway Hall during the week. Go and see it and play it, and if you cannot play get someone to play it for you, so as to be able to judge of the remarkable tone quality and the result of its combinations.

M. R. C. B. HAWKINS was among our callers of last week, having just reached New York on his way to Worcester, Mass., which city he intends hereafter to make his home. He has been doing a business with the Brown & Simpson piano which is truly unusual, all things considered. He assures us that the piano has met with universal favor wherever seen, and he looks forward to an extended trip in the South, to commence next week or a little later, with every confidence of success.

THE following from the Milwaukee "Journal" of September 1 must be based upon erroneous information:

C. M. Bloud and B. A. Grunewald, two New Orleans gentlemen who are at the Republican, are arranging to open a grand piano salesroom and music store on Grand avenue, between Second and Third streets, as soon as the building is finished.

Joseph Flanner's new store is to be located in that very block. Probably these gentlemen will have charge of departments in the Flanner business.

GEORGE, James and John are the names of the three brothers McLaughlin who are hard at work pushing the Woodward & Brown pianos made in the factory of the Woodward & Brown Piano Company, Boston. All of them are interested in the future of these instruments, whose grade and meritorious qualities will be maintained, and all of them are members of the company, which under their guidance will continue to flourish and prosper.

W. J. DYER & BROTHER are having their hands full taking care of the numerous visitors at their great stores in St. Paul and Minneapolis. At the latter city the exposition is under fine headway. The exhibit made by W. J. Dyer & Brother is one of the centres of attraction, and is said to be one of the finest displays in the musical line ever seen in the Northwest.

At St. Paul the State Fair has attracted thousands from all parts of the Northwest, and the city is in holiday attire. The nightly illuminations on Third street are said to be finer than in any former year, and Mr. Dyer states that nothing he saw either in Paris or Berlin, while abroad, compares with the Third street illuminations for brilliancy and beauty. The St. Paul warerooms of W. J. Dyer & Brother are in the centre of this blazing thoroughfare, and the best band in St. Paul gave nightly concerts during the week of September 7 to 12 just below their front entrance.

The firm has made very heavy importations from Europe this year of small instruments and musical merchandise in anticipation of the fall business, and Mr. D. M. Dyer, whose special department this is, has just completed the preparation of an extensive trade catalogue, which is looked for annually by the dealers of the Northwest.

The wholesale trade of W. J. Dyer & Brother extends to the Pacific Coast and is one of the important and growing departments of their business.

Mr. Edward E. Dyer, son of the senior member of the firm, who graduated from Williams College this summer, has taken a responsible position in the Minneapolis house of W. J. Dyer & Brother.

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MONG recent changes to note is the transfer of the representation of the Briggs piano from R. C. Munger, St. Paul, to Howard, Farwell & Co. of that city. Any firm with energy, tact and capital can make a success of the Briggs agency, for in the piano are embraced all the requisites to aid an intelligent agent in the development of his trade.

**M**R. SAM. MILLIKEN retires on October 1 from the management of the Birmingham branch of the Jesse French Piano and Organ Company, on account of ill health, superinduced by a severe attack of the grip during the early part of the year. The company have expressed their regret, as they have been thoroughly satisfied with his course.

**I**T has lately transpired that the Millers of Boston proposed to take the S. G. Chickering piano for their Philadelphia and Cincinnati stores. They always had a high regard for the name of Chickering, and this was one of the ways they intended to prove it. Mr. S. G. Chickering refused to make the arrangement when he found that the Millers intended to run his pianos second to the Millers'. Business is business.

**T**HE financial complications existing between William F. Boothe, the Philadelphia piano and organ dealer, and W. W. Van Voorhis, who recently failed, could not be arranged satisfactorily and resulted in the sale of Boothe's business last week. It was bought in by the Hallet & Davis Company, of Boston, who are at present conducting it under the management of Ben. Owen. Mr. Owen has been in the Boothe wareroom from the day of its opening and is thoroughly competent and reliable.

**W**HEN a man has to sit for his portrait to be placed in the Rogues' Gallery he is generally given to distorting his features in all possible manner to avoid subsequent identification. When a man feels that he is distrusted and despised, and when he is sure that the majority of people in his line are well aware that after a fair trial he has been condemned as a contemptible cheat, he is apt to publish about himself that his name is known all over the world as being not only the most successful but also one of the most honest and straightforward men in his line.

Does such a man imagine for a moment that people believe what he says as against what he does?

**N**O official reports of the proceedings of the Piano Manufacturers' Association of New York and Vicinity, in their first fall meeting held on Tuesday, September 8, have been given to the press. As is usual on such occasions all manner of rumors and reports are current, but THE MUSICAL COURIER does not propose to publish anything concerning the action of the association upon mere hearsay. When the association sees fit to give to the press an official report of its proceedings we shall be glad to give the same space in our columns. Unfavorable comment was made upon the publication of rumors and reports of the meetings of the association held in the spring of the year, and we desire to avoid such criticism even at the risk of losing an opportunity to print a rumor that may become verified hereafter. No news respecting the meetings has any value unless it be absolutely official.

### STENCIL.

**T**HERE are many fictitious names still used on pianos and organs, but it is only at rare intervals that we hear of this style of stenciling. Here is one:

SACO, Me., September 9, 1891.

Where is the Oxford organ made and by whom? Is it legitimate or stencil? By answering the above in your valuable paper you will confer a favor upon

Yours, A. B. SEAVY.

"Oxford" on an organ is a stencil and signifies low grade, common, ordinary stuff which no person of pride or self respect should put in his or her house.

This kind of stenciling is bad on the face of it and should be stopped at once:

MADISON, Wis., September 9, 1891.

Will you please inform me, as no doubt you can, who is the manufacturer of the so-called "Artist Grand Piano," over the name of A. H. Rinckel & Co., Chicago?

VERITAS.

Such a piano is a stencil and a foolish one. It is

also a damage to the Henry F. Miller & Sons Piano Company, of Boston, who are the only rightful owners of the term "Artist Grand," which they gave to a successful grand piano they first introduced some 10 years ago, we believe. They, and no one else, are entitled to the use of the name "Artist Grand." We don't know who made the stencil piano, but it is without doubt a common, ordinary box of strings.

### UNDERESTIMATED.

**T**HE Boston "Herald" of last Sunday publishes short biographical sketches of some of the wealthiest citizens and merchants of that wonderful community. It selected Mr. John C. Haynes, of the Oliver Ditson Company, as one of the representatives of the music trade, and this is the fragmentary account published:

John C. Haynes, president of the Oliver Ditson Company, stands at the head of the musical publishing interests of the country. The house whose fortunes he directs, jointly with its treasurer, Charles H. Ditson, son of Oliver Ditson, the founder, is the largest and richest and has the finest store of any firm in its line in the United States.

Mr. Haynes was born in Brighton, Mass., September 9, 1829. He was educated at the Boston English High School and at the age of 16 entered the employ of Oliver Ditson. At his majority he was given an interest in the sales of the firm and in 1857 he became a partner, the firm being changed to Oliver Ditson & Co. When Mr. Ditson died in 1888 he left a fortune of over \$1,000,000. Mr. Haynes and Mr. C. H. Ditson, the surviving partners, reorganized the firm, incorporating it as the Oliver Ditson Company. The branch houses are as follows: John C. Haynes & Co., Boston; Charles H. Ditson & Co., New York; J. E. Ditson & Co., Philadelphia, and Lyon & Healy, Chicago.

Mr. Haynes was instrumental as a young man in organizing the Franklin Library Association. He is a life member of the Mercantile Library Association and the Y. M. C. A. of Boston; is one of the trustees of the Franklin Saving Bank, is director in the Massachusetts Title Insurance Company, treasurer of the Free Religious Association and a member of the Massachusetts and Home Market clubs and the Boston Merchants' Association.

Mr. Haynes was interested in the preaching of Theodore Parker when a young man and has done more than anyone else to perpetuate the memory of the great divine in practical, charitable and educational work. He was one of the organizers of the famous Parker Fraternity course lectures maintained for 20 years. He has an interesting family of six children. His fortune is certainly as large as that left by the late head of the famous house.

Papers filed in the Probate Court and the tax lists, as well as the subsequent organization of the Oliver Ditson Company, show that the late Oliver Ditson left an estate worth about \$2,000,000, and the wealth of Mr. John C. Haynes is also underestimated in the above account, for it is very well understood that Mr. Haynes is worth nearer \$3,000,000 than \$1,000,000.

Most men of wealth in the music trade are underestimated, which is not an unfavorable symptom of the condition of financial affairs in this line; in fact, from an economical point of view it is far better that the wealth of an individual or firm should be underestimated than fictitiously inflated.

Several years ago THE MUSICAL COURIER incidentally placed Mr. Freeborn G. Smith among the millionaires, a statement, which although contradicted at the time, was true. The statement of Mr. Smith's affairs on January 1, 1891, figuring low, showed that he was worth considerably more than \$1,000,000, a practical evidence of the man's business acumen and sagacity, for he began with nothing.

Many interested persons doubted at the time of his death that the late C. D. Pease was worth \$800,000, as published in this paper. The estate was underestimated by us, as has since been shown. The late James Bellak, of Philadelphia, left an estate valued at over \$600,000, and the firm of Charles Blasius & Sons, of Philadelphia, constituting the father and two sons, is worth over \$800,000 at low figuring.

The late Deacon Jacob Estey was worth more than \$3,500,000 at the time of his death; in fact the value of his great estate, distributed in many directions, has not been definitely settled, and may surpass the above figures by a large amount. During his life he was not estimated at any such sum.

The New York "World" tables of wealthy New Yorkers, published recently, puts Mr. William Steinway down at \$5,000,000 to \$6,000,000.

Mr. Calvin Whitney, of the A. B. Chase Company, of Norwalk, Ohio, is one of the rich men in the piano trade; \$1,000,000 is the figure placed opposite to his name.

Mr. Ernst Knabe and Mr. Charles Keidel, of the eminent house of Wm. Knabe & Co., Baltimore, are millionaires, the capital stock of the company being \$1,000,000 paid up and their private fortune represented in real estate and investments being very extensive.

The W. W. Kimball Company and Lyon & Healy, of

Chicago, are among the corporations of great financial strength in the music trade, representing millions of dollars, and the Chicago Cottage Organ Company have about \$1,000,000 of capital in operation, and there are many others in the trade who are worthy of a similar high rank, but it is rather difficult to get their appraisement.

While modesty in claims of wealth is to be commended, it must not be forgotten that the music, piano and organ trade has reached such importance that the world at large should become acquainted with the fact that its financial strength is relatively as great as that of any other trade. It is about time for the trade to assert itself in this respect, and it is therefore not a bad idea to publish a list of the great corporations and firms in the trade, together with the amount of their paid up or working capital.

Let the world at large know how strong the trade is financially and the respect for it will proportionately increase; and that is what all of us desire, particularly when we remember that the fortunes were made through unflagging industry, a conscientious application on the part of these men to their avocation, intelligence in the direction of their affairs and a proper appreciation of the demands of the times in which they concentrated their activity.

### UNIFORM PITCH.

#### A. J. Hipkins to Colonel Fuller.

OFFICE OF THE ESTEY ORGAN COMPANY,  
Brattleboro, Vt., September 14, 1891.

Editors Musical Courier:

When the Society of Arts of London were considering the question of pitch they sent a circular to the leading musicians of England, and requested a vote upon the question, the final outcome of which was the abandonment of the pitch based upon A 428 (known as the Society of Arts pitch) and the adoption of the French pitch of A 435, as stated in circular 6 of the committee appointed by the Piano Manufacturers' Association of New York.

These proceedings are more particularly set forth in the society's journal, but as that is so little seen by Americans a bit of history connected therewith may not be uninteresting.

I have received from Mr. Hipkins the following letter and inclosure. Respectfully,

LEVI K. FULLER.

\* \* \*

(Copy.)

#### Hipkins to Fuller.

33 GREAT PULTENEY STREET,  
LONDON, W., August 27, 1891.

MY DEAR SIR—In turning over some old letters I have come across one from Dr. Ellis to me concerning the vote in this country for French pitch in 1866.

The Society of Arts committee, to which he and I belonged, sent out a large number of letters to musicians to obtain their opinions concerning a standard pitch. Many did not reply, but 619 did, and Dr. Ellis' analysis shows the result.

It is so interesting that I think you would like to have a copy, and if you think best to publish it, I have no objection so far as the figures are concerned; perhaps the owners of the names might object.

Yours truly,

A. J. HIPKINS.

\* \* \*

(Copy.)

#### Ellis to Hipkins.

35 ARGYLL ROAD,  
KENSINGTON, W., May 12, 1886.

DEAR MR. HIPKINS—I have been counting votes this morning:

For French Pitch—Unconditional.....	608
" " " Conditional.....	11
	619
Against French and for C 512.....	19
Between that and C 527.....	7
C 528.....	30
Between that and high pitch.....	6
High pitch, variously given as C 537½, C 540, A 435, &c.	17
Unclassable.....	6
	78
Majority for French pitch.....	541

The very high pitchists are nowhere. (He then gives the names.)

I have yet to sort the 608, but I observed X X X and several Mus. D. and B.

No time for more. Not yet in working order, but better. Can't touch dialects yet.

Committee on Monday 4 P. M.

Yours truly,

A. J. ELLIS.

# PACKARD!

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ON and after September 17 this Organ will  
be on exhibition at **STEINWAY HALL,**  
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EVERYONE interested in Reed Organs should examine this instrument, which embodies remarkable novelties in construction and combinations.

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Manufacturers of the Celebrated Packard Organ,

**FORT WAYNE, IND.**

## A GREAT HOUSE.

## Some of the Changes Made in Chickering &amp; Sons.

## RESOURCES, EQUIPMENT AND OUTPUT OF THE BOSTON FACTORY.

WITHIN a month there have occurred important changes in the great Boston house of Chickering & Sons, piano manufacturers, and these now fully consummated have left George Chickering, who has always been in charge of the Boston factory and office, in complete control of the company and its affairs. Associated with him are a number of his Boston friends, who aided him in securing the management. The change, although so recent in execution, has been made only after mature deliberation. It will not materially affect the policy of sale or the manufacture of the instruments. It can only bind the interests closer and secure the government of the great house to one who has done more than anyone living to build it up and place it on the eminence it enjoys.

The change was directly brought about by the resignation of Mr. Gildemeester and others in charge of the New York branch of the house and the buying up of a number of interests. The management of the business of the New York end will probably be confided to Capt. Ruxton, the son-in-law of George Chickering. Mr. Ruxton will be an especially valuable man for that position from the fact that, besides being gifted with fine executive ability, he is thoroughly conversant with the details of the business, having been for several years an active assistant to Mr. Chickering in the factory. He has proved himself to be of the greatest value to the interests of the firm and the advancement to the management of affairs in New York is as much a shrewd business step as a reward of merit.

Of Mr. Chickering himself it is worthy of note that among his associates and friends of the music trade generally it has long been accepted that too much cannot be said in his favor. He has always been more known in Boston than elsewhere, but there are as many outside of his city who can testify to his splendid business ability, remarkable acumen, lack of professional jealousy and fair dealing. It was these features, in co-operation with the genius of his deceased brother Frank, that have made the great house what it is. It was in the latter's time that the standard of the present Chickering instruments was reached. Never before had the piano reached such a pitch of general and scientific excellence. His productions were the finest type of the piano manufacturer's art and were embraced as such by the trade, and which paid him the compliment of copying his suggestions.

His death was a harsh blow to his surviving brother, not so much from a business light as from the great affection that had always existed between them. Mr. Chickering has kept his memory green and is never forgetful of the prominent part played by his brother laborer in the foundation of the present prosperous business. While still having its effect on the business of the firm for a time, the death of Frank Chickering did not mean so much to its existence as it did to the brother. The successful piano maker left behind him a trained corps of assistants, who had worked under his eye and advice and who knew from him how best to combine beauty and science. They have proved apt pupils and under their hands, guided by his fostering memory, the grandest results have been evolved and the reputation of the house of Chickering & Sons, which has endured for nearly a century, unimpaired.

The changes of the last month means a great deal to the firm and its patrons, but imply no radical variation in the general policy of the house so far as that policy is construed to mean the manufacture of instruments of the highest possible grade and its ever scrupulous business integrity, but in the matter of carrying the business to its farthest limits, of the improvement in its means to command and transact that business and of making whatever progression in the manufacture of pianos is possible.

Broadly speaking, the change in the house means nothing less than the infusion of new life and fresh vigor. The business, while none the less dignified, will be conducted in a more enterprising and less conservative manner. Briefly, the business campaign hereafter will be conducted with vigor, and still more strenuous efforts made to educate the public, indulgent in the past, to a just appreciation of the instrument produced by Chickering & Sons. This, in the hands of George Chickering and those associated with him, would seem to have an assured future. It is obvious that with the supreme control of the firm's affairs in their hands he can do no less than he has done in the past, and that, unhampered by lack of complete authority, he can make fitting use of those family talents and methods which the present prosperity of the house has proven correct.

Using the words of a great admirer of Mr. Chickering and his methods, he will not only see to it that the reputation of the Chickering piano is, if possible, brought to a higher point than ever, but will devote himself to perpetuating the record of the house, and so finish the life work of

his family, who will go down to posterity, not only as the founders of the American piano industry, but as the inventors and practical introducers of those wonderful inventions in the early days of piano making which made all subsequent improvements possible and made the concert grand of to-day, that triumph of mechanical genius, artistic skill, scientific research and indomitable labor, an accomplished fact.—Boston "Record."

## BEATTY AND KIMBALL.

ONE day last week Hon. Daniel F. Beatty dropped into this office, and told the young men of THE MUSICAL COURIER that "Kimball had a lawyer here watching" the paper. We are not posted as to Mr. Beatty's relations with the Kimball people, although he may be getting his organs from the Kimball factory. Kimball did a stencil business for years and necessarily must have considered it legitimate (otherwise would he have conducted it, particularly on so large a scale?), and there is consequently no harm in his selling stenciled Kimball organs to Daniel F. Beatty—so far as two stencilers are concerned, both of whom believe that stenciling is correct and proper.

However, Beatty's statement that Kimball had a lawyer here watching the paper opened up a new line of thought. Suppose the Kimball Company concluded to sue this paper, what a great opportunity it would open to have, among other things, the stencil question brought before a judicial tribunal for opinion and decision?

In a Western court the whole stencil and Kimball-Patti question would create more interest than here in the East, because the people of the West are more intensely interested, being directly affected.

Then the testimonial question would come up for a temporary airing at least, and we would be able to learn whether Patti and the other maccaroni who are said to have given the Kimball Company these testimonials really did so, and if they did so how was the matter arranged so that all of them—all at once—all of a sudden, while all of them were assembled, gave letters all directed to one house, all referring in about the same terms to one make of piano. What kind of an atmospheric pressure was exerted that urged them to this wholesale testimonializing? That would be a legal fight of wonderful interest to the whole music trade, and we would publish the testimony verbatim in special editions (special rates for full pages), and give them special circulation all over the country to make the proceedings as public as possible and submit them to universal comment.

In fact Mr. Beatty's statement opens up a great vista of possibilities, and we hope that, no matter how the Kimball Company may view the subject, all of its members will retain the same equipoise of mind that has helped to make them famous in the music trade and given them the opportunity to make a piano that has not only attached to it the testimonials of great Italian opera singers, but is also dubbed the "monarch of grands" by some of the greatest newspaper men Chicago has ever produced.

## IN TOWN.

Mr. Kaiser....Smith & Driggs Company, Waterbury, Conn.  
Mr. Chas. Blasius.....Philadelphia, Pa.  
Mr. Herman Lindeman.....Cincinnati, Ohio.  
Mr. S. Nordheimer.....Toronto, Can.  
Mr. S. A. Ward.....Newark, N. J.  
Mr. L. E. Thayer.....Fort Wayne, Ind.  
Mr. A. V. Grimes.....Washington, D. C.  
Mr. A. L. Ebbels.....Chicago "Presto."  
Mr. W. C. Taylor.....Springfield, Mass.  
Mr. Theodore P. Brown.....Worcester, Mass.  
Mr. C. B. Hawkins....." "  
Mr. M. B. Gibson.....Weaver O. & P. Co., York, Pa.  
Mr. Wm. Knoche.....Harrisburg, Pa.  
Mr. Herman Leiter.....Syracuse, N. Y.  
Mr. G. R. Fleming.....Philadelphia, Pa.  
Mr. H. T. Gallup.....Gallup & Metzger, Hartford, Conn.

## Stencil Frauds.

THE stencil fraud Sylvester Piano Company, of Philadelphia, has opened a branch at 70 Christopher street, New York. There is no Sylvester Piano Company making pianos, hence the operations of the concern come under the classification of stencil frauds. The origin cannot be traced. As there is a kind of lottery scheme connected with the business, Anthony Comstock should send one of his men to the place to investigate it.

## Schubert.

## An Immense Fall Trade.

THE three D's are again at work in a characteristic manner. Mr. Duffy is now on the road. Mr. James W. Donegan is going out as soon as Mr. Duffy returns, and Mr. James Donnelly will follow him shortly. We had thought that the arrangements already in existence between the Schubert Piano Company and their agents were sufficiently large to more than fully tax their present facilities, and we are now borne out in this opinion by the official announcement that the present factory will be very much enlarged within a short time or else that the concern will shortly move to very much larger quarters. Mr. Peter Duffy, president of the Schubert Piano Company, was in Boston last week with his family.

## Too Late to Classify.

SCHENECTADY, September 7, 1891.

*Editors Musical Courier:*

Owing to absence from the city your request for my views on the prospects for fall trade has been neglected until now.

In reply, I see no reason why we should not have a good trade and I am anticipating that such will be the fact.

Very respectfully yours,

L. A. YOUNG.

## Frank Thomas Writes.

ALBANY, September 5, 1891.

*Editors Musical Courier:*

GENTLEMEN—I don't know that I ought at this late day to attempt to answer your inquiry of August 7 as to the prospects of trade, as I have been away on my vacation during the month of August and have hardly got into the harness again as yet. However, if the month of August is my criterion of what is to follow, the fall trade here will be very heavy, as my trade during August has been remarkable, especially when considering that the month is considered the worst in the year; still the trade is one peculiar to itself and the unexpected constantly happening. I see no reason why trade should not be good in this section this fall. Crops are large and prices fairly good, collections excellent except among the few that are always a "little lame," and if nothing unexpected not now in sight occurs yours truly will get his share of what is doing. Come up and see my newly built over warerooms. We are fully in it this time sure, and, best of all, the acoustics are excellent.

Yours truly, FRANK B. THOMAS.

## Another, from Arkansas.

FORT SMITH, Ark., August 29, 1891.

*Editors Musical Courier:*

GENTLEMEN—In the past two or three weeks I have had quite a rush of business and on that account neglected to answer yours any sooner. Business was very dull this summer, but is now picking up very fast. We will have the best cotton and corn crop this fall that we have had in the last fifteen years, and I expect a splendid business this fall, in spite of the tightness of money matters now prevailing.

Yours truly, R. C. BOLLINGER.

## Anderson Feels Like a Young Buck.

BROOKLYN, September 12, 1891.

*Editors Musical Courier:*

GENTLEMEN—When I received your letter asking for prospects this fall I was in the wilds of the Adirondacks far from the din and clatter of the noise instrument called piano. I return to business with the vigor and determination of a young buck ready to toil with the busy world and find prospects brighter than usual.

Yours truly, ANDERSON & CO.

ATLANTA, Ga., September 12, 1891.

*Editors Musical Courier:*

GENTLEMEN—The coming fall trade in the South will be largely influenced by the price of cotton. Indications are now that we shall have much higher prices for that staple. If these indications are fulfilled we shall have a large trade. So far the fall trade has been good.

There is also another feature which points to a favorable trade, and that is the opening of new enterprises along with the mineral developments, which will put money into the hands of many working people of the South, who will need musical instruments and will be able to develop their musical ability. The great drawback to the Southern trade is that the Southern farmers persist, in spite of all advice to the contrary, in raising one crop, and that is cotton, as that is the only thing upon which they can realize cash immediately it is marketed. The acreage is further increased year after year with the continual fall in the price of it, but we think now that the bottom has been reached and we have come to the turning point.

All branches of the South are booming except the agricultural.

Yours very truly,

THE FREYER & BRADLEY MUSIC COMPANY.

## Broken During the War.

M. R. E. WEBER HOEN writes as follows to the "Sun": "I have just had the pleasure of seeing a curious musical instrument, the invention of Francis H. Smith, of Baltimore. The invention consists of a wooden frame with a keyboard like a piano with glass globes of different sizes placed equal distances apart. The tone is produced by rubbing the fingers damp over the globes, the effect being somewhat like an organ and violin combined, only much clearer. Mr. Hargan, in whose family the instrument has been for over 75 years, played several hymns, and closed with 'My Maryland,' which could be distinctly heard throughout the quaint old homestead fully five minutes afterward."

"Very unfortunately, during the late war one of the globes, 'D,' was broken. Mr. Hargan has written to nearly all the glass manufacturers in this country and Europe, but has failed to replace the globe. In 1870 a Western house took the order to replace the globe for \$1,500, but as yet Mr. Hargan has failed to receive the globe. Francis H. Smith was born in Baltimore in the last century. He made but six of these 'clear harmonicons' and then failed to give the formula to anyone. He afterward invented a machine whereby bricks were made by compression. He became crazed and died in a hospital in Baltimore."—Baltimore "Sun."

No wonder.—EDITORS MUSICAL COURIER.

## FOR SPRUCE SOUNDING BOARD LUMBER

ADDRESS

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Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

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FAIR TO BEHOLD AND QUICK TO BE SOLD.

A POPULAR SUCCESS,

UNEQUALED IN THE HISTORY OF THE PIANO.

## Herman L. Schreiner.

IT is with personal pain that we are obliged to announce the passing away of Mr. Herman L. Schreiner, of Savannah, Ga. Mr. Schreiner, it is reported, died at Gera, Germany, on September 5, while on his annual pilgrimage to his old home, and many personal friends and almost all musical people in Savannah will miss his genial presence and know perhaps for the first time how much he was to them. The business will be continued by his brother. It is not yet known whether his wife will return to America or remain in Germany. We take from the Savannah "News" the following excellent sketch of his life:

Herman L. Schreiner died in Gera, near Leipzig, Germany, day before yesterday. His death was announced by a cablegram to his brother, Sigismund Schreiner, yesterday morning.

Mr. Schreiner left Savannah June 18 and sailed from Baltimore for Germany a few days later. The trip across was a rough one and on the passage he caught a severe cold. He went direct to his old home in Gera, where his children are, and afterward to Carlsbad for the benefit of the waters. The waters pulled him down greatly but he was supposed to have recuperated, though nothing was heard from him until the announcement of his death. He was buried in Gera yesterday.

Mr. Schreiner was proprietor of Schreiner's Music House in this city, and was one of Savannah's best known business men. He was born in 1852 at Hildburghausen, Thuringia. He was educated at the gymnasium of his native place, and later at a Realschule at Meiningen. His early tendencies for music were so marked that he became a pupil of such well-known teachers as Langer for the piano and Boenhardt for organ.

In 1849 Mr. Schreiner, who had developed into an artist of first-class talent, decided to emigrate to the United States. He came over with letters of introduction to Charles Grobe, the composer, who was then teaching in Wilmington, Del. Receiving an excellent offer to go South, Mr. Schreiner settled in Wilmington, N. C., where he taught music, many of his pupils being the members of the most prominent families there.

He afterward removed with his parents, who arrived in this country in 1853, to Macon, in this State. The Schreiners established a music store there. In 1862 the firm of John C. Schreiner & Son purchased the music store of W. D. Zogbaum & Co., of this city, where Mr. H. L. Schreiner decided to locate, while his father, the senior member of the firm, remained in Macon.

During the war all musical supplies from the North were cut off, and Mr. Schreiner ran the blockade, crossing the Blue Ridge Mountains on foot to Nashville, Tenn., thence by rail to Cincinnati, where he purchased a fife of music type which he safely brought back to Macon. His grit and determination were two of his chief qualities, and this incident was one of the evidences of these characteristics.

The Macon house of John C. Schreiner & Son was afterward the only regular music publishing house in the Southern Confederacy.

When the war was over both the Macon and Savannah branches of the firm were continued until the death of Mr. John C. Schreiner in 1870 when the Macon house was discontinued, the entire business being transferred to Savannah.

Mr. Schreiner had a fund of reminiscences of his experience during the war. He was the composer of a number of well-known works and was a recognized artist in all musical circles. Two years ago Mr. Schreiner remarried, his first wife, a daughter of the late George Ch. Gunden, having died a number of years ago. His second marriage had a thread of romance in it. His bride, who was on her way from Germany, was a passenger on the steamer Denmark, which was given up for lost, but which finally arrived safe. During the time the vessel was supposed to have been lost Mr. Schreiner was in New York, anxiously seeking any news of the ship and watching for its arrival and for his bride. Mrs. Schreiner was with her husband at his death.

## Trade in Portland, Ore.

PORTLAND, Ore., September 7, 1891.

MUSIC trade in the Northwest during the summer has been very fair. Scarcity of money has had some effect, but business has begun to improve and there will undoubtedly be a fine fall trade, as crops are immense, prices high and money will be plentiful.

The stock of musical instruments and sheet music of B. W. Fisher, who made an assignment some time ago, has been disposed of at a sacrifice's sale.

The W. W. Kimball Company, L. V. Moore manager, is a new establishment here. They carry Kimball pianos and organs and Hallet & Davis pianos.

Mr. C. C. Fallenius, for many years with Prentiss & Co. and Hoyt Brothers, of this city, has commenced business for himself. He has the Weber and Emerson pianos, and is agent for Sherman, Clay & Co., of San Francisco.

The Portland Industrial Exposition opens September 17, for one month and promises to be the most successful yet held. All of the leading music dealers of the Pacific Coast have secured space and the musical exhibit will be very large. Zapadore's Mexican Band will furnish music for the exposition.

Hoyt Brothers have added the Newman organ to their stock.

The Earl Music Company, recently established here, with Mr. A. E. Earl as manager, and carrying Haines Brothers and James & Holmstrom pianos and United States organs and a full line of musical instruments and sheet music, have a fine location on Washington street, and a good trade. Mr. Earl reports business improving and prospects bright for a large fall trade.

Messrs. W. H. Weir and S. W. Knepper, late of Carthage, Mo., and formerly travelers for large Eastern music houses, are now members of the Durand Organ and Piano Company, Mr. Weir being manager. They carry Chickering, Mehl, Gilbert and Schubert pianos and Chicago Cottage and Durand organs. Their present location is not central, but before January 1 they will occupy the new Corbett Block on Fifth street. This building is now in course of construction and will be an elegant four

story structure. The Durand Company will occupy the entire building and will have one of the finest as well as largest establishments of the kind on the Pacific Coast. They will add a complete stock of musical instruments and sheet music upon their removal.

E. E. MALLORY.

employs almost a score of assistants and exercises a wise supervision over them all.

—Mr. Rohlfing and family, of Milwaukee, returned from Europe on Monday.

—Felix Kraemer started on a three months' trip on Monday in the interests of Steinway & Sons.

—Mr. O. L. Braumuller, president of the Braumuller Company, started on Saturday last for an extensive trip, to last for some two months.

—Mr. Ernest Urcha, formerly a salesman with Chickering & Sons, has been engaged by Steinway & Sons as a floor salesman. Mr. Urcha is secretary of the Arion Society.

—The engagement is announced of Edward Steinert, fourth son of Mr. Steinert, and head of the Steinert house at Providence, to Miss Nellie Lewis, of Worcester square, Boston.

—F. E. Davis, of the Uxbridge Piano and Organ Company, Uxbridge, Canada, has been spending some time at Winnipeg, Man., arranging for the display of the company's instrument at the exposition in that town.

—The T. M. Antisell Piano Company inform us that they have opened a branch house at No. 188 Twenty-second street, Chicago, from where they will conduct both a wholesale and retail business. One hundred Antisell pianos will be shipped there at once.

—Mr. Walter D. Moses, prominent among the leading Southern music dealers, located at Richmond, Va., is to marry Miss Lizzie Emilie Arbuckle, daughter of the late Mathew Arbuckle, the well-known cornet virtuoso and military band leader. The wedding announced by Mrs. Arbuckle is to take place in this city on Thursday, September 24.

—Mr. Sebastian Sommer has opened a new and handsome wareroom at No. 9 East Seventeenth street for the sale of the Francis Bacon piano. Mr. Sommer has secured the exclusive right to sell the Francis Bacon piano in New York and vicinity, and he will also conduct a renting department and have a series of teaching rooms, which may now be arranged for.

—The McCammon Piano Company have already fourteen carloads of machinery and stock in Oneonta, and some of the workmen, with their families, are moving here preparatory to commencing work at the factory. Mr. McCammon is expected in a day or two, and then the machinery will be put in place. The balance of the stock will arrive this week, and the manufacturing of pianos will begin about October 1. —Oneonta Ex.

—The people connected with Bailey's music rooms are as much pleased over the State fair as Colonel Hooker himself. They sold four pianos and three organs during the exhibition. This week they will make exhibits at the Clinton County fair at Plattsburgh, the Franklin County fair at Sheldon, and the Addison County at Middlebury. Some 20 pianos and organs will be used in the exhibits, including a grand piano. Manager Hall will attend the Addison and Franklin fairs, while Col. J. E. Fox will have charge of the exhibit at Plattsburgh. —Burlington (Vt.) "Free Press."

—FLORENCE, September 8.—Mr. Ferdinand C. Light, piano tuner for the Killough Music Company, has just completed a model of a soft stop for piano. It is said to be an improvement on anything of its kind now in use. It is very simple and can be used by any little child. The new soft stop allows any amount of volume at the pleasure of the performer. Mr. Light sent his model to Washington and this morning received his right at patentee of "The F. C. Light Patent Soft Stop" for pianos. Mr. Light once owned a large factory in New York which made pianos exclusively. —Charleston "World."

—The second floor in the building occupied by the music house of D. H. Baldwin & Co. is being fitted up for a music hall. The work is being done under the supervision of Capt. P. H. Dickinson, and this insures the fact that it will be complete in every particular. The place is to be seated with comfortable chairs and so arranged as to accommodate several hundred people. It is the intention to give free musicals and entertainments in which the best of musical talent will be employed. There is no doubt but that the project will become popular and that it will be highly appreciated by all music loving people. —Fort Wayne "Gazette."

—J. T. Wamelink, the music dealer, owns a tract of land on Woodland Hills avenue, which he rented some time ago to Christian Hausmann. For a time agreeable relations were sustained between landlord and tenant. Recently Mr. Wamelink decided that he would use the land for some other purpose and gave Mr. Hausmann notice to leave. Mr. Hausmann did not intend to go, having paid the rent for several months, and, according to his story, having made a verbal contract with Mr. Wamelink for three years. Finally the landlord served a written notice upon Hausmann, but even then he would not leave the place. They went to law about it, and yesterday Justice Biermann granted Mr. Wamelink a judgment of restitution. —Cleveland "Leader," September 5.

—Patents granted September 1, 1891:  
Guitar stringer.....H. Lindemann.....No. 456,789  
Piano.....H. B. Nickerson.....No. 456,591

WANTED—A piano tuner and regulator to go South. Must be a good salesman and willing to make himself generally useful. For particulars inquire at the office of THE MUSICAL COURIER.

WANTED—To go South—One tuner and repairer, one traveling salesman, one music and small goods man; state age, experience, qualifications, salary, references. Address "Southern," care MUSICAL COURIER.

WANTED—A general superintendent of a piano factory. Output about 20 a week. Must know all about the practical operations of a piano factory making a medium low grade instrument. Address "Foreman," care of this paper.

WANTED—A business manufacturing an article that has been thoroughly advertised in the music trade and that represents a handsome profit to every dealer handling it needs a manager. One who is thoroughly acquainted with the music, particularly the piano and organ, trade, and who plays the piano, can secure management provided he can produce a small amount of stock in order to interest himself. Address "Organum," care MUSICAL COURIER.

WANTED—By a first-class experienced piano man, presently employed with a prominent manufacturing concern, a position with a good house; good salesman and performer; has a thorough practical knowledge of piano and organ building; understands tuning and regulation thoroughly; has experience and acquaintance with the trade; would accept position with either a manufacturing or a good retail house as representative and general utility man requiring also business experience. Address "General Utility," care of MUSICAL COURIER.



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Flutes, Clarinets, Oboes, &c. Boehm Flutes a Specialty.  
Best Instruments in Existence. Utmost Satisfaction Guaranteed. Correspondence Solicited.  
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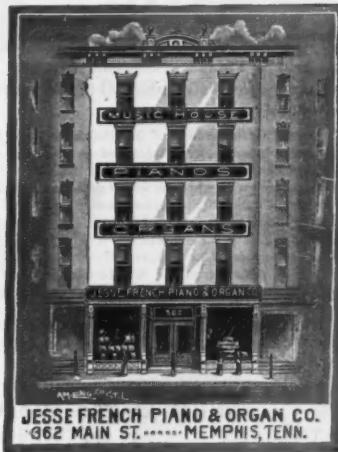
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662 MAIN ST. MEMPHIS, TENN.

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**CORRESPONDENCE**  
OR  
*Through Friends*

We promise to give them the benefit of our  
experience by personally selecting  
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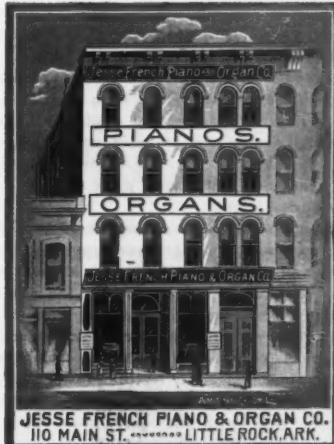
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# JESSE FRENCH PIANO AND ORGAN CO.

## IN MEMORIAM.

James Bellak.

Editor Musical Courier:

DEAR SIRS—Will you kindly publish the inclosed resolutions passed at a meeting of the trade called to give expression to the respect held for the late James Bellak, Esq., omitting, of course, any signatures?

Respectfully, W. D. Dutton, Jr.,  
C. J. Heffey,  
J. G. Ramdell, Committee.

AT a meeting of the Philadelphia business competitors and associates of the late James Bellak, Esq., held on Thursday, September 10, 1891, to take action in reference to his death, the following resolutions were unanimously adopted:

*Resolved*, That in the death of Mr. Bellak we have lost a friend whose high sense of integrity, straightforwardness and business honor gave him and caused him to keep for half a century the respect and confidence of all business men with whom he was brought in contact. That throughout his career the high sense of personal honor, true sincerity and kindly sympathy ingrained in his character enabled him to occupy a unique place in the consideration of the community. The simplicity of Mr. Bellak's life and the genuineness of the man, as well as the entire fairness of his methods, will long be remembered and will furnish an incentive to the younger men in the department of business in which he labored to emulate in these respects his honorable example.

*Resolved*, That we extend to his bereaved family the most sincere assurances of our deepest sympathy, coupled with our high sense of personal regard.

## Miller Organ Works.

QUIETLY, steadily and solidly have these works grown to huge proportions—in size of buildings, extent of business, territory and number of musical instruments sold. From the beginning it was believed that the genius, industry and judiciousness which characterized its projectors and proprietors would achieve success; however, the most sanguine expectations have already been exceeded and still the works are growing in public favor. Their instruments, for beauty, durability and mellifluence, have become boundlessly popular.

The business reputation and character of the firm is unquestionably good. This firm combines the principles destined to secure success—first-class, modernly styled goods, fair prices and honest transactions. They employ skillful hands, use excellent material and sell upon advantageous terms. If you never saw their buildings, machinery, instruments in process of construction, hands, &c., you will be agreeably surprised when you go there to find the great number and variety of them, and the order, system and precision prevailing throughout.—Lebanon "Courier."

## Philadelphia Notes.

PROBABLY in no one place in the United States has business been duller during the summer months than in Philadelphia. Aside from and beyond the general depression existing in all quarters there have been in the City of Brotherly Love local causes which have served to make a piano man's life a burden. Beyond the financial stringency and the general uncertainty there have been there individual difficulties that have crippled to an unusual extent the instalment business, and this branch has for years been the mainstay of the music business there.

Things are now "looking up" along "piano makers' row" in Chestnut street, and everyone speaks in a confident manner of the fall business. Money is easier, instalments are coming in with greater regularity, and all points toward a better condition of affairs in the future. The starting up of the retail trade has not been so sudden and abrupt as in New York, but there has been a noticeable improvement all along the line, and as a rule the Philadelphia dealers are expecting a healthy business between now and January 1, 1892, which, if it will not retrieve the losses during the past summer, will at least place them on a solid footing for the spring boom.

Many changes are being made in the famous Bellak warerooms at 1129 Chestnut street, and there is much confusion in the building during the alterations. Mr. Leopold Bellak, who has been reported in these columns as very ill with typhoid fever, is now much improved and has been able to leave the house several times during the last week. There is every reason to suppose that he will be within a short time sufficiently restored to his usual robust health to continue the affairs of his late father in a manner that would meet with the hearty approval of that gentleman could he see their general tendency.

Mr. Fleming, of Hurtzig Fleming & Co., has just returned from a vacation and is expected in New York this week to make some special selections of Behr Brothers pianos for their fall exhibit. Mr. Fleming has in a quiet way won his position among Philadelphia dealers to a point where he may now be assured of their consideration and respect, and while it may be said of him that he is universally respected by all of his contemporaries, it may be said with equal truth that he has earned his standing by inculcating

a very decided fear of his abilities as a salesman and a manager.

To mention Philadelphia to a piano man means to recall the name of "Lester." Their new catalogue is just issued and all who wish to be in touch with the times should write for a copy of it.

Mr. W. D. Dutton, the musician and artist of the Philadelphia piano trade, is a most enthusiastic admirer of the vocalion, and when upon the first production of "Cavalleria Rusticana" at the Grand Opera House last week he heard the organ part in the now famous intermezzo rendered with the assistance of a reed organ, he at once communicated with Director Hinrichs, and substituted a vocalion for it. He gave the matter his personal attention, and the result was a triple encore on Friday evening last.

## Attracted by Sweet Sound.

A CURIOUS event occurred at the rooms of the A. B. Chase Company's offices in the Yale Block Saturday evening, which is, as yet, a mystery to the occupants of that edifice. It seems that during the afternoon a man got into the upper floor of the building and concealed himself somewhere in the building until after it was cleared for the night. On Monday morning the Chase people were surprised to find a long rope dangling from the rear window of the second story of the building. Foot marks on the window base showed where the man had alighted. Other marks in the soft clay showed that the man was in his stocking feet. What he was doing in the building of course is not known. The Chase Company have their offices on the second floor and in it keep a safe, but usually all deposits are made in the bank. Whether the man was contemplating burglary or was drunk is only surmise.—Norwalk "News."

The Norwalk "News" should know that the man had heard an A. B. Chase piano and was attracted by its sweet sound. He didn't mean any harm and evidently did no harm.

## Pianos Not Elevated.

ALBANY, September 5.

S TATE FACTORY INSPECTOR CONNOLLY has been called upon to settle a curious complication in a New York city manufacturing establishment. The scene of the difficulty is in the building at Thirteenth street and Tenth avenue, occupied jointly by the Huer Piano Manufacturing Company and the Reedy Elevator Manufacturing Company. The piano maker is in possession of the two upper floors, while the elevator company holds a lease on two lower floors. The building when constructed was provided with a well and shaft for an elevator, but none was ever put in until the Reedy Elevator Company moved in, when they supplied the long felt want from their own stock. They put it primarily for their own use, but up to a few days ago the piano man was allowed to use it on payment of a small fee or rental.

Recently a dispute arose over the arrangement for furnishing power to the piano manufacturer, and waxing somewhat bitter the elevator company suddenly shut down on the piano man and refused to allow him to use the elevator for the transportation of goods and materials, nor would they permit the elevator to run above their floors. This compelled the piano manufacturer to put in a hoisting arrangement and rig it with block and tackle within the well. This, the best that could be done, was far from being satisfactory, because the elevator car and its cables greatly interfered with the hoist ropes and the lowering or raising of articles as big as a piano.

In his dire distress the piano maker applied to the State factory inspector for relief, on the ground that in the frequent collisions of elevator cables and his hoist tackle somebody was bound to get hurt. The factory inspector, however, is powerless to remedy the evil. The most he has authority to do is to order automatic closing elevator traps on each floor, which would add to the obstructions in the way of the piano man when he desires to lift his wares and materials to his part of the building by means of the "hoist." In the event of anyone being injured Inspector Connolly says there is a question whether the owner of the building, who now refuses to interfere, would not be held responsible for the accident. Altogether it is a curious state of affairs.—"Sun."

## Steinert in Vienna.

ONE of the chief attractions of the exhibition of the "World's Music and Drama," to be held at Vienna in 1892, will be the collection of musical instruments of all countries, both ancient and modern, and in this branch probably the collection of keyed instruments owned by Mr. Steinert, our fellow citizen, will represent a most important part. While Mr. Steinert from sheer love of the art has devoted considerable time to the collection of old musical instruments he has unconsciously obtained quite a reputation abroad, and so it happened that when Mr. Conried met the Princess von Metternich at Oettingen, Bavaria, she inquired whether he was acquainted with Mr. Steinert, of New Haven, and whether he had seen his collection of musical instruments which caused such a stir in European musical circles.

She then requested Mr. Conried on his return to America to specially call on Mr. Steinert and in her name request him if possible to loan his great and celebrated collection for this exhibition so dear to her heart. At the same time Mr. Steinert was invited to attend the exhibition in person in order to display the capacities of these instruments, as Mr. Steinert is known as one of the few musicians who can perform on these instruments the mood and style for which they were originally invented.

Mr. Steinert has not been able to give a definite answer, as his collection is now loaned to the Smithsonian Institution at Washington, D. C. If he can obtain the consent of the authorities there he certainly will send them to Vienna, and thereby throw additional renown on our fair City of Elms.—New Haven "Journal and Courier."

MANAGERS WANTED—Two intelligent, experienced piano and organ men who know all about the business; who have executive ability and who can furnish satisfactory reference, to manage two Southern piano and organ branch houses. Address Manager, care of this paper.

## PIANO MANUFACTURERS

Who use SPRUCE SOUNDING BOARD LUMBER can be supplied with any quantity at all times and be sure of a FIRST-CLASS article by addressing the undersigned. Also Dimension Lumber prepared for VIO- LINS, GUITARS and other MUSICAL INSTRUMENTS.

WM. H. WATERS Little Falls, N. Y.

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
235 STATE STREET,  
CHICAGO, September 12, 1891.

WOULD the ethics of the watch trade permit the manufacturer of the cheapest watch on earth to claim for his product an equality with the best and highest grade watch made? It is almost a certainty that in that branch of industry and in others which, with equal propriety, might be mentioned, such a claim would meet with immediate disapproval by the manufacturers and dealers, and subject the house making such a claim to the opprobrium which it would richly deserve. For the first time in the history of the piano trade such a position has been taken by a house in this city which produces in large quantities pianos in a factory in which boys and the most unskillful labor are employed, and in which instruments an action costing but \$11, celluloid keys, varnish work costing but \$8, finishing and regulating action only \$8.80, and other work and material costing proportionally low prices are used, and every endeavor made to cheapen the cost; and at the same time this house advertise their wares in the following terms:

The earnest endeavor of this company is to make a piano worthy of the acceptance of the artist and all.

## LOVERS OF MUSIC.

They have two of the largest and best equipped factories in America devoted to the manufacture of

## HIGH GRADE PIANOS.

They are making the best instruments that money and brains can produce, and this fact is recognized by the

## GREAT ARTISTS

of Europe and our own country. They will satisfy the most critical.

## RICH, FULL TONE.

## PERFECT ACTION.

## ELEGANT DESIGN OF CASE.

## DURABILITY GUARANTEED.

Buy direct from home manufacturers.

Certainly the ethics of the piano trade are at a low ebb when such a position can be taken by the producers of a piano (the description of which is not at all exaggerated) without protest. No musician would buy such an instrument, though he might possibly use one under mental protest for a while if it were presented to him, and the sole salvation for such goods and such a house is simply the ignorance of the large majority of the buyers, to whom misrepresentations are made by a very large number of salesmen and representatives, practically owned by the house referred to, throughout the land.

One of our most prosperous and enterprising papers published a list of concerns in this city who employed large numbers of people and from upward of 7,000 made mention of houses not employing over 100, and in this list there was not a music house or factory mentioned. There were quite a number of houses who employ more than the latter mentioned number and one at least that employs no less than 560 people (Lyon & Healy).

Another paper publishes a list of the Chicago houses who were receiving the largest amount of mail matter, and, strange to say again the music houses were ignored. There are, so we are credibly informed, but two houses in the whole city who receive a larger mail than Lyon & Healy. These same newspapers, one would suppose, would be apt to think of houses who do such liberal advertising in their own columns.

Mr. I. N. Camp has been in St. Louis for a few days on one of his periodical visits and will be at his office again on Monday.

Mr. Ruxton, of the Chickering house, and Mr. Chase, of the Chase Brothers Company, are again in town, and so far as can be learned at present the house of Chickering-Chase Brothers here will simply continue on in charge of Mr. Dodge and Mr. Cross, with some occasional assistance on the part of Mr. M. J. Chase, who is a frequent visitor.

The German Club of Milwaukee have just bought one of Mr. Chas. A. Gerold's large uprights for their new club house.

Mr. Albert Weber made his appearance in the city to-day from Cincinnati. Mr. Weber is in fine spirits and reports the Weber business as far beyond anticipations, though, notwithstanding their large trade, the house has a large stock of pianos on hand and is thus fully prepared to meet the requirements of their increased and increasing business.

Mr. Theo. Thomas, musical director, and Mr. W. L. Tom, lins, choral director, will, it is said, be consulted in relation to the details of construction of the music pavilion to be provided by the world's fair.

Mr. George Bothner, Jr., Mr. De Volney Everett, Mr. A. F. Soper, a dealer from Honolulu, and Mr. William M. Thoms, of the "Art Journal," were in the city this week.

It is reported that the store of Mr. I. C. Nickelson, of Portland, Ore., was burnt out.

Mr. George P. Bent, the manufacturer of "Crown"

(Continued on page 316.)

# CHICAGO MANUFACTURERS AND JOBBERS.



## NEWMAN BROS.' ORGANS,

Cor. W. Chicago Ave. & Dix St., Chicago, Ill.



### THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 20 East 17th St., New York.

ESTABLISHED 1857.

## JULIUS BAUER & CO.,

— MANUFACTURERS OF —

### Grand and Upright PIANOS.

A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited.  
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY: 81 and 83 E. Indiana Street; WAREROOMS: 156 and 158 Wabash Avenue,  
CHICAGO.

## STORY & CLARK ORGAN CO.,

Canal and 16th Streets, Chicago.

## The Largest Exclusive Organ Manufacturers.

CATALOGUE FREE.

## C. A. GEROLD,

— MANUFACTURER OF —

## GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

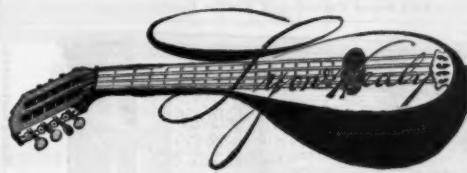
THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS



"BEST IN THE WORLD."

## THE WASHBURN

ARE UNEQUALED IN TONE AND CONSTRUCTION.



FACTORY:

RANDOLPH ST. & OGDEN AVE.

WAREROOMS:

STATE & MONROE STS.

CHICAGO.



## S. GROLLMAN & SONS CO.,

MANUFACTURERS OF

### Piano Stools & Scarfs.



Office and Salesroom:  
21, 23 & 25 PLYMOUTH PLACE, CHICAGO.  
Factory: 243-251 N. Wells St.



## SMITH & BARNES PIANO CO.

MANUFACTURERS OF

## Upright & Pianos.

OFFICE AND FACTORY:  
149 and 151 Superior Street,  
CHICAGO.

THE  
SCHAFF BROS.  
COMPANY.

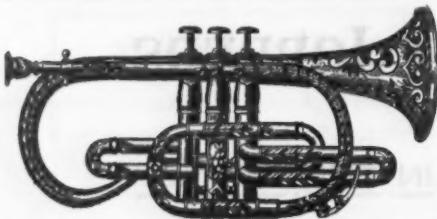
MANUFACTURERS OF  
UPRIGHT PIANOS,

15 to 21  
North Clinton Street,  
CHICAGO ILL.

## WILL L. THOMPSON & CO.,

Music Publishers,

Wholesale Western Agents for Mathushek Pianos and  
Clough & Warren Organs.  
Agents Wanted. Call or address  
259 Wabash Avenue, CHICAGO.



**CARL  
FISCHER,**

8 Fourth Ave., New York,  
Sole Agent for the United States for the  
Famous

**F. BESSON & CO.,  
LONDON, ENGLAND.**

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth. Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and 'Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suess Celebrated Violin Bows.

**KELLER  
PIANO ORGAN WORKS,**

HAZLETON, PA.



For Price and Territory address the Manufacturer.

**THE MUSICAL TRADE REFERENCE CO.,**

Principal Office: BOSTON, MASS., 10 Tremont St.

Offices: New York, 245 Broadway. Philadelphia, 433 Chestnut Street; Chicago, 84 La Salle Street.

Publishers BOOK OF CREDIT RATINGS. MONTHLY LIST OF BUSINESS CHANGES AND RECORD ITEMS OF THE MUSIC TRADE FOR THE UNITED STATES.

Special attention given to collection of past due claims in the United States and Canada.

SUBSCRIPTION, \$25.00. Circular sent on application.

Established 1834.

THE NAME THE GUARANTEE.

**MATHUSHEK & SON**

is the name we want  
you to remember when  
you want a good Piano.

FACTORY.

344 & 346 East 23d Street. NEW YORK

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

**UPRIGHT PIANOS.**

Factory and Warerooms, - 210 WEST THIRTY-FIFTH STREET.

We solicit a kind inspection of our factory and pianos.



Territory Absolutely Guaranteed  
to all Established Agencies.

**Keller Bros. & Blight**  
MANUFACTURERS OF THE BIGGEST AND  
BEST UPRIGHT PIANOS.  
**KELLER BROS.  
UPRIGHT PIANOS.**  
MANUFACTURED AND DESIGNED  
FOR PRACTICAL SERVICE,  
CONCERT HALL, PARLOR OR STUDIO.  
Office, Warerooms & Factory,  
BRUCE AVE., EAST END.

Bridgeport, Conn. U.S.A.

### Advertising.

If you wish to advertise anything anywhere at any time write to GEO. P. ROWELL & CO., No. 10 Spruce Street, New York.

EVERYONE in need of information on the subject of advertising will do well to obtain a copy of "Book for Advertisers," 368 pages; price, one dollar. Mailed, postage paid, on receipt of price. Contains a careful compilation from the American Newspaper Directory of all the best papers and class journals; gives the circulation rating of everyone and a good deal of information about rates and other matters pertaining to the business of advertising. Address ROWELL'S ADVERTISING BUREAU, 10 Spruce St., New York.

**BOOSEY INSTRUMENTS**  
WITH  
COMPENSATING PISTONS.  
ABSOLUTELY CORRECT IN TUNE  
TONE AND WORKMANSHIP  
SEND FOR CATALOGUES.  
Sole U.S. Agent EMIL WULSCHNER,  
42 & 44 N. PENN ST. INDIANAPOLIS, IND.

**D. M. Bruce & Co.** (Successors to SYMONDS & CO.)  
Established 1870.

Methuen, Mass.,

Manufacturers of  
**ORGAN PIPES.**

New factory and equipment. Every description of Wood and Metal, Flue and Reed Pipes for organ builders. Voices of known ability. Standard stops constantly on hand. Stops of pure tin a specialty. Estimates furnished.

**NEPPERT BROS.**  
Manufacturers of Fine  
**PIANO STOOLS**  
AND COVERS,  
12 E. 15th St. & 390 Canal  
St., New York.  
New CATALOGUE NOW READY.

**CORNISH & CO.**

MANUFACTURERS OF

**ORGANS AND PIANOS,**

WASHINGTON, N. J.

**BUSINESS**

IS  
GENERALLY DULL,

BUT

**H. N. CORNETT & CO.**

ARE  
WORKING FULL TIME.

Pianos Improved Every Week.

FACTORY:

503-7 WEST 21st STREET,  
NEW YORK.

**GREEN'S "ACME"**

Piano and Furniture

**POLISH**

HAS NO EQUAL.

**NO OIL.**

**GUM.**

**ACID.**

ESTEY & CAMP,

CHICAGO, ILL., Sole Agents for U. S.

**STADERMAN & FOX,**

MANUFACTURERS OF

**Upright Pianos.**

1489 and 1491 Niagara St., CLYDE,  
BUFFALO, N. Y. OHIO.

FACTORIES, CLYDE, OHIO.

**H. R. KNOPF,**  
ARTISTIC

Bow and Violin Maker.

IMPORTER AND DEALER IN

**Fine Old Violins**  
OF ITALIAN,  
FRENCH, GERMAN AND  
ENGLISH MAKERS,

92 Third Avenue,  
NEW YORK.

A Large Assortment always on hand.

ROMAN STRINGS AND FINE OLD BOWS.



**A. DENNINGER,**

MANUFACTURER OF

**PIANOS,**

653 & 655 East 156th St.,

BET. ELTON AND COURTLAND AVES., NEW YORK.

**LUDWIG & CO.**



FINEST GRADE UPRIGHT AT Moderate Price.

702-704 East 148th Street,  
NEW YORK.



(Continued from page 312.)

pianos and organs, has one of the best located and one of the "roomiest" factories to be found anywhere, and what is more to the point his goods are, as has often been stated, thoroughly reliable.

The factory, which is situated on Canal street near Harrison, consists of five stories and basement, 90 feet front by 150 feet deep. He has a large stock of pianos on hand to meet the requirements of the fall trade, and those in need of goods immediately would do well to open a correspondence at once.

The display of goods manufactured only by Lyon & Healy in their magnificent show window is a sight which can be seen nowhere else in this wide world. The show is now going on and upon seeing it one is apt to exclaim "Prodigious!"

It is now but a trifle over a year since the Ayres & Wygant Company bought out Reed & Sons' "Temple of Music," and in this short space of time the new house has succeeded in building up a large trade in both its wholesale and retail branches. The house is fortunate in having such a man as Mark Ayres at its head, whose long connection with music interests here brought him into personal contact with the larger portion of the trade of the West. His personal influence has been a large factor in securing to the house the gratifying wholesale trade they are having.

Alonzo Wygant, although new to the trade, has proven to be a host in himself. No one in Chicago (certainly no one in the trade) has a larger circle of friends and acquaintances than he, and to his personal influence the house is indebted in no small degree for its splendid retail business. Among the large corps of salesmen employed by the house are two of Mr. Ayres' old "standbys," R. M. Eppstein and G. J. Couchois; these two gentlemen were in the employ of the Mason & Hamlin Company at the time Mr. Ayres severed his connection with that house, and such was their regard for their old employer that they joined him.

Mr. Eppstein is doing yeoman's service for the new house "on the road," while Mr. Couchois serves the house in the capacity of floor salesman. One of the reasons for the phenomenal success of this house is to be found in the excellent line of goods they are handling. The "old and reliable" "Steck" heads the list, with the Ivers & Pond and Conover close up, while the Jewett and Smith & Barnes complete a line of pianos which is simply invincible. In the organ line the house represents such "good ones" as the Loring & Blake and Farrand & Votey. To make a long story short it is only necessary to add that the Ayres & Wygant Company is an unqualified success in every respect.

The following questions were propounded to a large number of manufacturers by the "Inter-Ocean":

1. What, in your opinion, has been the effect of protection upon the wages paid to American workers?
2. How do the wages of men employed in your line of work compare with those in the Old World engaged in the same line?
3. Is the purchasing power of the American wage earner greater than that of his European brother?
4. Does not the American wage earner buy more and better food, clothing and furniture for himself and family than his European brother?
5. In your opinion would any considerable reduction of the protection now afforded American industries lessen the wages and therefore the purchasing power of the working people of this country?
6. In your opinion is the general tendency of American manufacturers toward a higher or lower grade of goods?
7. Supplementary remarks.

The answers to these questions from the music trade were the four firms whose replies are appended:

CHICAGO COTTAGE ORGAN COMPANY.

1. To maintain a higher level of wages.
2. There is no data to figure from, as this class of goods is not manufactured on the other side.
3. Yes.
4. Yes.
5. We believe it would.
6. Undoubtedly toward a higher grade.

A. NEWELL.

1. I can discover no material change in wages that can be traced to protection in the tariff as a cause.
2. No party in Europe is to my knowledge engaged in my line of manufacturing.
3. Yes; and it has been for many years.
4. There can be no doubt of it.
5. In some industries, yes; on the whole, no.
6. Unquestionably to a higher grade.
7. I do not understand how a law which protects the market for goods a workman produces, but lets the foreigner into the country freely, who is thrown out of a job in his own country, to compete with the native in doing the work, can benefit the laborer. The American Patent Office is the best protective power we have, and a law that would secure to the inventor or his rights in shorter time and at less cost should be advocated by every workingman. Of course these are my opinions only.

W. W. KIMBALL & CO.

1. It has very much stimulated the standard of wages.
2. In piano and organ making the rate of wages paid in America is more than double that paid abroad.
3. Yes, by far.
4. Certainly.
5. It would.
6. A higher grade of goods, at least as far as our line is concerned. We cannot speak so positively regarding other lines.
7. Protection to American industries we hold, notwithstanding the opposite view of free traders, is almost wholly in the interests of labor, as in all cases where a protective tariff is imposed it is on lines of goods that can and are being very largely produced in this country and on which necessarily our home competition reduces the price to the lowest possible minimum consistent with the high rate of wages paid.

SMITH & BARNES PIANO COMPANY.

1. It sustains wages.
2. In the proportion of 15 to 5, or three times as much as in the Old World.
3. Yes; much greater.
4. Yes; by a considerable.
5. Yes; reduce protection for years to come, and wages must correspondingly be lessened.
6. A general tendency toward higher grades, as economic construction permits, without advancing prices to dealers and consumers.

Mr. Julius N. Brown, formerly of Jamestown, N. Y., and more recently of the Brown-Barren Piano Company, of this city, will have the sale of the Colby piano in and for this city, and expects to open warerooms as soon as a suitable place can be found. His temporary quarters are at 271 Wabash avenue.

The new store just leased by Mr. Freeborn G. Smith is but one door south of the Kimball store, and is the same store a portion of which was secured by the Day-Johnson combination, which has not materialized so far.

The young son of Mr. J. V. Steger, Mr. Chris. Steger, though still in years much below his majority, is already a member of Company E, First Regiment, I. N. G., and at the last skirmish shooting made a score of seven bulls-eyes in succession and carried off the honors, making a score of 45 out of a possible 50. Young Mr. Steger is already filling an important position in the house, every member of which has the utmost confidence in him.

Business is good, retail collections bad, and wholesale collections good.

WANTED.—Right away, two organ and one piano salesman. Must be first class with good references. Reference given in return. Best salary and steady employment to good men. Bodman & Thayer, Atleboro, Mass.

RARE CHANCE—In the beautiful city of Pittsfield, Mass., to buy a well established music house. Stock: Contents of pianos, organs, sheet music, books and nice stock of musical merchandise. Will inventory about \$5,000. Terms easy. Easiest kind of competition. Fine store, low rent. Address James M. Burns, Pittsfield, Mass.

TONE REGULATOR and Regulator—First-class man, with best of references, capable of taking charge of branch of factory, wishes a situation. Address Piano Maker, care of MUSICAL COURIER, 25 East Fourteenth street, New York.

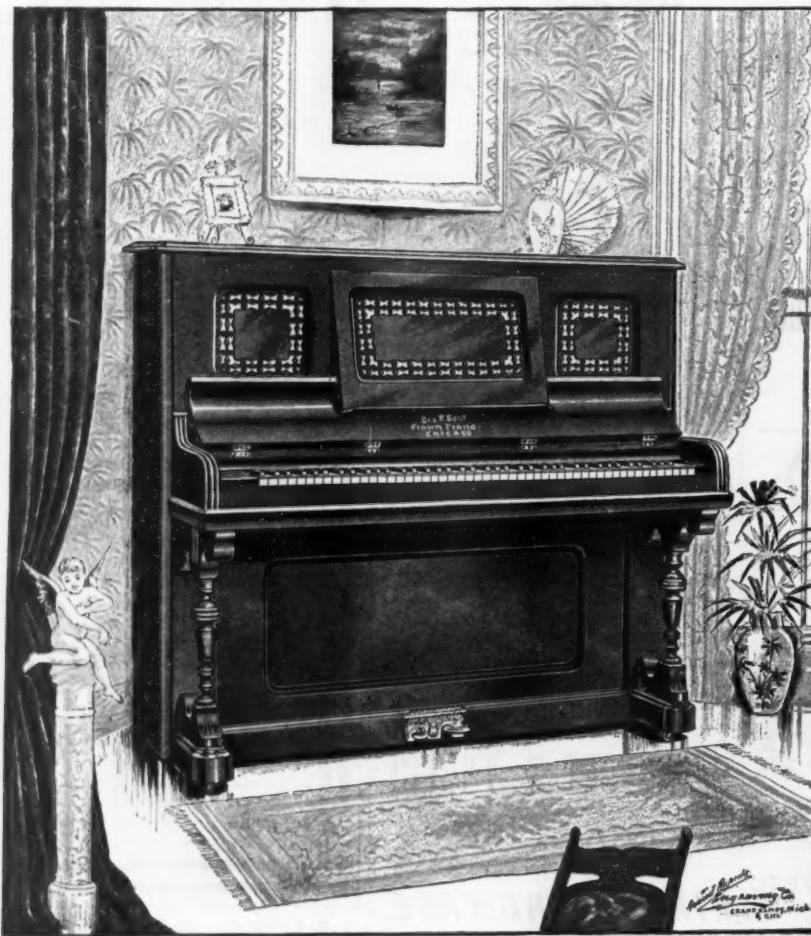
## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.



"CROWN" PIANO, STYLE "J."

## \* "CROWN" \*

# PIANOS AND ORGANS.

All others call theirs the best, so I modestly say that mine are next to the best. In tone, style, finish, quality, durability and salability you will find them good, if not the best. Dealers wanted in unoccupied territory. Send for catalogue and prices, stating terms wanted.

GEO. P. BENT.

MANUFACTURER,

323 to 333 SO. CANAL ST., CHICAGO, U.S.A.

# WESSELL, NICKEL & GROSS

MANUFACTURERS OF —  
GRAND, SQUARE and UPRIGHT PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;  
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,  
NEW YORK.

## G. W. SEAVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,  
113 BROADWAY, CAMBRIDGEPORT, MASS.

### SOUNDING BOARDS, WREST PLANKS, Etc.

L. F. HEPBURN & CO., 444 BROOME STREET, NEW YORK.  
Factories and Mills, Stratford, Fulton Co., N. Y.  
SOLE AGENTS OF THE U. S. AND CANADAS FOR  
BILLION'S FRENCH HAND FULLED HAMMER FELTS.

This Felt received the Highest Award at the Paris Exposition. 1889.

## HALLET & DAVIS CO.'S PIANOS.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 1416 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; Kimball Hall, Wabash Avenue, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

HASTINGS & WINSLOW,  
MANUFACTURERS OF  
FINE PIANO VARNISHES,  
Montclair, New Jersey.

## KNABE

Grand, Square and Upright  
PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE  
Which establishes them as UNEQUALLED in Tone,  
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